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REMINISCENCES OF CLAUDE MONET FROM 1889 TO 1909

BY LILLA CABOT PERRY

MONET is dead! How well I remember meeting him when we first went to Giverny in the summer of 1889! A talented young American sculptor told my husband and me that he had a letter of introduction to the painter, Claude Monet. He felt shy at going alone and implored us to go with him, which we were enchanted to do, having seen that very spring the great Monet-Rodin exhibition which had been a revelation to others besides myself. I had been greatly impressed by this (to me) new painter whose work had a clearness of vision and a fidelity to nature such as I had never seen before. The man himself, with his rugged honesty, his disarming frankness, his warm and sensitive nature, was fully as impressive as his pictures, and from this first visit dates a friendship which led us to spend ten summers at Giverny. For some seasons, indeed, we had the house and garden next to his, and he would sometimes stroll in and smoke his after-luncheon cigarette in our garden before beginning on his afternoon work. He was not then appreciated as he deserved to be, in fact that first summer I wrote to several friends and relatives in America to tell them that here was a very great artist only just beginning to be known, whose pictures could be bought from his studio in Giverny for the sum of \$500. I was a student in the Paris studios at that time and had shown at the Salon for the first time that spring, so it was natural that my

judgment should have been distrusted. Only one person responded, and for him I bought a picture of Etretat. Monet said he had to do something to the sky before delivering it as the clouds did not quite suit him, and, characteristically, to do this he must needs go down to Etretat and wait for a day with as near as possible the same sky and atmosphere, so it was some little time before I could take possession of the picture. When I brought it home that autumn of 1889 (I think it was the first Monet ever seen in Boston), to my great astonishment hardly any one liked it, the one exception being John La Farge.

This intense artistic conscientiousness was one of Monet's most marked traits. About 1906 I took a friend to his studio, she was much taken with a certain picture and tried hard to buy it, but he said he could not sell it until the series was finished as he did not feel sure it was up to his standard. A year or two later he dropped in one afternoon and casually mentioned that he had burnt up over thirty canvases that morning. I asked him whether Mrs. Blank's picture was among those destroyed and he admitted that it was. "I must look after my artistic reputation while I can," he said, "Once I am dead no one will destroy any of my paintings, no matter how poor they may be."

His opinion of his own work was not, however, always calmly judicial. On one occasion, particularly disgusted at his own

inadequacy, he decided to give up painting altogether. He was painting from his boat at the time, so overboard flew the forever-more useless paint box, palette, brushes and so forth into the peaceful waters of the little Epte. Needless to say, the night brought counsel and the following morning he arose, full of enthusiasm, but without any painting materials! It was, of course, a Sunday (such things always take place on Sundays), but a telegram to Paris sent a sympathetic color man flying to his shop and a complete kit left by the next train for Normandy where a reconverted painter awaited its arrival with savage impatience.

There were two pictures on the walls of his studio which I particularly liked. They were of his step-daughter in a white dress, a green veil floating in the breeze under a sunshade, on the brow of a hill against the sky. He told me that an eminent critic called them the Ascension and the Assumption! Seeing me looking at them one day with keen admiration, he took one down off the wall and showed me a tremendous criss-cross rent right through the center of the canvas, but so skilfully mended that nothing showed on the right side. I exclaimed with horror, and asked what on earth had happened to it. With a twinkle, he told me that one afternoon he had felt thoroughly dissatisfied with his efforts and had expressed his feelings by putting his foot through the canvas. As he happened to have on *sabots*, the result was painfully evident at the time.

Monet was a man of his own opinions, though he always let you have yours and liked you all the better for being outspoken about them. He used to tell me that my forte was "plein air," figures out-of-doors and once in urging me to paint more boldly he said to me: "Remember that every leaf on the tree is as important as the features of your model. I should like just for once to see you put her mouth under one eye instead of under her nose!"

"If I did that, no one would ever look at anything else in the picture!"

He laughed heartily and said:

"Vous avez peut-être raison, Madame!"

In spite of his intense nature and at times rather severe aspect, he was inexpressibly kind to many a struggling young painter. He never took any pupils, but he would

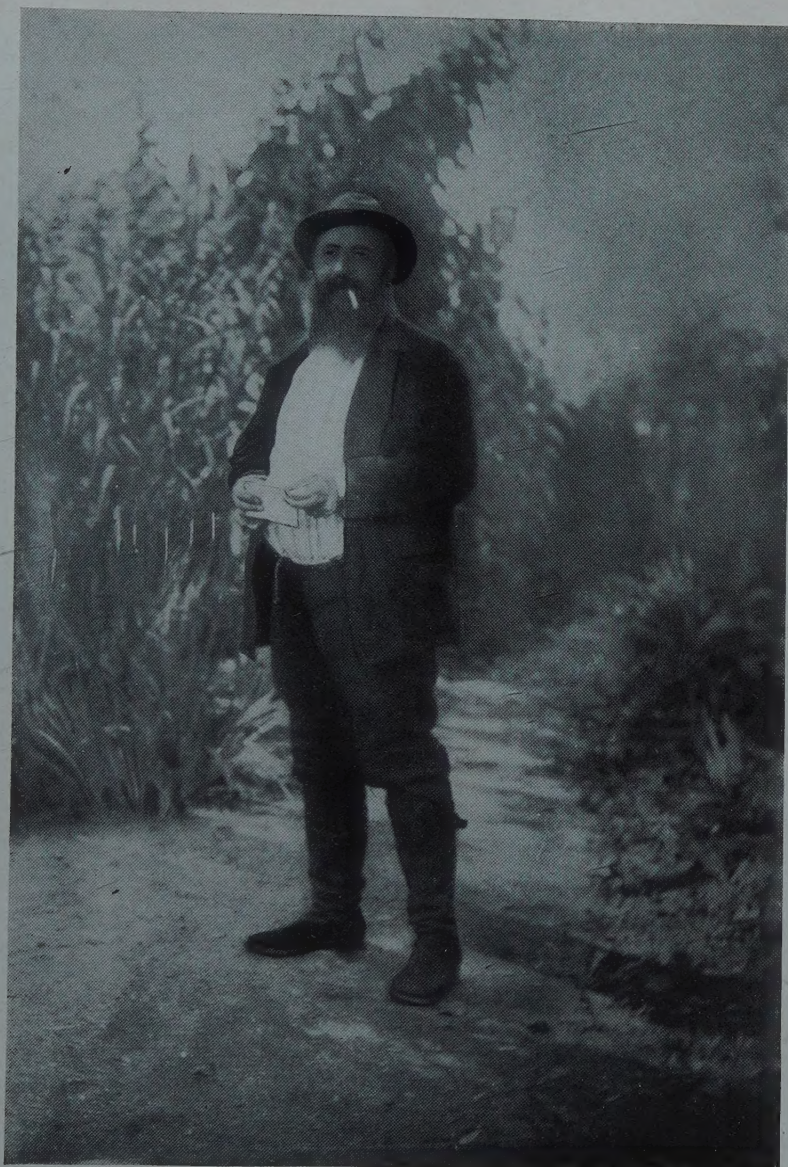
have made a most inspiring master if he had been willing to teach. I remember his once saying to me:

"When you go out to paint, try to forget what objects you have before you, a tree, a house, a field or whatever. Merely think, here is a little square of blue, here an oblong of pink, here a streak of yellow, and paint it just as it looks to you, the exact color and shape, until it gives your own naive impression of the scene before you."

He said he wished he had been born blind and then had suddenly gained his sight so that he could have begun to paint in this way without knowing what the objects were that he saw before him. He held that the first real look at the *motif* was likely to be the truest and most unprejudiced one, and said that the first painting should cover as much of the canvas as possible, no matter how roughly, so as to determine at the outset the tonality of the whole. As an illustration of this, he brought out a canvas on which he had painted only once; it was covered with strokes about an inch apart and a quarter of an inch thick, out to the very edge of the canvas. Then he took out another on which he had painted twice, the strokes were nearer together and the subject began to emerge more clearly.

Monet's philosophy of painting was to paint what you really see, not what you think you ought to see; not the object isolated as in a test tube, but the object enveloped in sunlight and atmosphere, with the blue dome of Heaven reflected in the shadows.

He said that people reproached him for not finishing his pictures more, but that he carried them as far as he could and stopped only when he found he was no longer strengthening the picture. A few years later he painted his "Island in the Seine" series. They were painted from a boat, many of them before dawn, which gave them a certain Corot-like effect, Corot having been fond of painting at that hour. As he was showing them to me, I remarked on his having carried them further than many of his pictures, whereupon he referred to this conversation and said again that he always carried them as far as he could. This was an easier subject and simpler lighting than usual, he said, therefore he had been able to carry them further. This series and the



From a Photograph

CLAUDE MONET IN HIS GARDEN

"Peupliers" series also were painted from a broad-bottomed boat fitted up with grooves to hold a number of canvases. He told me that in one of his "Peupliers" the effect lasted only seven minutes, or until the sunlight left a certain leaf, when he took out the next canvas and worked on that. He always

insisted on the great importance of a painter noticing when the effect changed, so as to get a true impression of a certain aspect of nature and not a composite picture, as too many paintings were, and are. He admitted that it was difficult to stop in time because one got carried away, and then added:



MONET'S STUDIO SEEN FROM ACROSS THE GARDEN

"J'ai cette force-là, c'est la seule force que j'ai!" And that from the greatest landscape painter in the world! I give his exact words, they show his beautiful modesty, as great as his genius.

One day he referred to the many criticisms of his work, comparing it to worsted work and so forth, on account of his dragging the color on to the canvas with the long flexible brushes he had made to order for his own use. He said he was sure some of Rembrandt's pictures had been painted even more thickly and heavily than any of his, but that time with its levelling touch had smoothed them down. In illustrating this, he took out of one of the grooved boxes in which he kept his pictures a view of the Rouen Cathedral that had been kept in the box practically ever since it had been painted and put beside it one that had been hanging on the wall of his studio for some two or three years. The difference between the two was very marked, the one which had been exposed to the air and to the constant changes of temperature had so smoothed down in that short space of time that it

made the other one with all its rugosities look like one of those embossed maps of Switzerland that are such a delight to children.

He said he had never really seen these Rouen Cathedral pictures until he brought them back to his studio in Giverny as he had painted them from the window of a milliner's shop opposite the cathedral. Just as he got well started on the series the milliner complained bitterly that her clients did not care to try on their hats with a man about, and that he must go elsewhere to paint, since his presence interfered with her trade. Monet was not to be daunted, he persuaded her to let him build a little enclosure shutting him off from the shop, a small cell in which he could never get more than a yard away from his canvas. I exclaimed at the difficulty of painting under such conditions, but he said that every young painter should train himself to sit near his canvas and learn how it would look at a distance, and that with time and practice this could be done. Monet had already had experience of this sort in paint-



ONE OF THE BRIDGES IN MONET'S WATER GARDEN

ing on sixteen or more canvases one after the other for a few minutes at a time from his small boat on the Epte. Later on, in his water garden pictures he made good use of this same power. He had grooved boxes filled with canvases placed at various points in the garden where there was barely room for him to sit as he recorded the fleeting changes of the light on his water-lilies and arched bridges. He often said that no painter could paint more than one half hour on any outdoor effect and keep the picture true to nature, and remarked that in this respect he practiced what he preached.

Once and once only I saw him paint indoors. I had come to his studio and, finding him at work, was for going away at once, but he insisted on my coming in and sitting on the studio sofa while he went on painting. He had posed his step-daughter, a beautiful young girl in her 'teens, in a lilac muslin dress, sitting at a small table on which she rested one of her elbows. In a vase in front of her was one life size sunflower, and she was painted full length but not quite life size as she was a little behind the sunflower.

I was struck by the fact that this indoor picture was so much lower in key, so much darker than his out-door figures or than most studio portraits and thought of this some years later when he paid the usual penalty of success by having many imitators. One day as he came back from a visit to the Champ de Mars Salon I asked him how he liked the outbreak of pallid interiors painted in melted butter and spinach tones for which he was indirectly responsible. As he sat there with his hands upon his knees I shall never forget the impetuous gesture with which he clasped his hands to his head and growled despairingly:

"Madame, des fois j'ai envie de peindre noir!"

My husband and I were much interested in the reminiscences of his early struggles. He told us that his people were "dans le commerce" at Havre and when, a boy in his 'teens, he wished to become a painter, they opposed him vigorously in the approved traditional manner. He went through some very hard times. He painted portrait heads of sea captains in one sitting for five francs

a head, and also made and sold caricatures. Boudin saw one of these caricatures in a small shop, sought his acquaintance and invited him to go out painting with him. At first Monet did not appreciate this un-

Faure, the singer, who was by way of being a collector, bought a landscape about this time for, I believe, the sum of one hundred francs, but brought it back a few days later and asked for his money back.



FROM THE HOUSE LOOKING TOWARD THE ROAD ACROSS WHICH LIES THE WATER GARDEN

sought privilege and went reluctantly, but, after watching Boudin at work and seeing how closely his landscapes resembled nature, he was only too glad to learn all he could from the older man. There are still some early Monets extant which plainly show Boudin's influence. Even after he had painted many landscapes that were purely in his own style, the young Monet had the utmost difficulty in selling them at the modest price of fifty francs apiece.

He said he liked the picture himself, but his friends laughed at him so much that he could not keep it on his walls. Monet said he then and there made up his mind never to sell that picture, and he never did, though often offered large sums for it by rich Americans and others. He told me he had "la mort dans l'âme" when that picture was brought back and that he would sell the last shirt off his back before he would sell it! When we left Giverny in 1909, it was still

hanging on the walls of his studio, a charming view of the Church at Vêtheuil, seen across the Seine on a misty winter's day with cakes of snowy ice floating in the water. It is called "Les Glaçons," and is a most exquisite and exact portrayal of nature. One can only wonder why Monsieur Faure's friends laughed at it, and laugh at them in return.

Monet was most appreciative of the work of his contemporaries, several of whom had been less successful than he in obtaining recognition during their lifetime. In his bedroom, a large room over the studio, he had quite a gallery of the works of such Impressionists as Renoir, Camille Pissarro, a most expressive picture of three peasant women done during his *pointilliste* period, a charming hillside with little houses on it by Cézanne, about whom Monet had many interesting things to say. There was also a delightful picture by Berthe Morisot, the one woman of his set I have heard him praise. And richly she deserved it! I met her only once, at Miss Cassatt's, she was a most beautiful white-haired old lady. She died shortly afterward and Monet and Pissarro worked like beavers hanging her posthumous exhibition at Durand-Ruel's. It was a wonderful exhibition, and I think that the picture Monet owned was bought at this show. Monet was a most devoted friend to dear old Pissarro, whom no one could help loving, and after his death he acquired another of his pictures which was kept in the studio and shown and praised to all visitors.

Monet was one of the early admirers of Japanese prints, many of which decorated his dining room walls. The walls were painted a light yellow which showed up the prints' delicate tonality admirably and also the blue china which was the only other decoration in the room. It was a charming room with long windows opening on the garden, windows left open at mealtimes to permit countless sparrows to come in and pick up a friendly crumb. He pointed out to me one little fellow that had lost a leg and had come for three years in succession.

This serious, intense man had a most beautiful tenderness and love for children, birds and flowers, and this warmth of nature showed in his wonderful, warm smile, a smile no friend of his can ever forget. His

fondness for flowers amounted to a passion, and when he was not painting, much of his time was spent working in his garden. One autumn we were at Giverny I remember there was much interest in a new greenhouse. The heating must have been on a new plan, for when the plants were all in place and the heater first lit, Monet decided he must watch it throughout the night, to be sure everything went smoothly. Once his mind was made up there was little hope of moving him, so Madame Monet speedily acquiesced, and made her own plans for sharing his vigil. When the daughters heard of this there were loud outcries. What! Let their parents sit up all night with no one to look after them? Unheard of neglect! It ended by the entire family spending the night with the gloxinias. Fortunately, the heater was impeccably efficient so the adventure did not have to be repeated.

When I first knew Monet, and for some years later he used a wheelbarrow to carry about his numerous canvases. Later on he had two beautiful motor cars to take him about, but that is not the measure of his achievement, nor is it to be measured by the fact that he lived to see the French government build proper housing under his directions for his latest pictures. His real success lies in his having opened the eyes not merely of France but of the whole world to the real aspect of nature and having led them along the path of beauty and truth and light.

The third general meeting of the Second Biennial Session of the World's Federation of Education Associations will be held in Toronto, Canada, August 7 to 12. The last meeting of this world organization was held in Edinburgh in July, 1925. Men and women widely known for their views and accomplishments will address the convention. There will probably be an attendance of not less than 5,000. The attendance is open not only to delegates but others interested. No doubt all in attendance will receive inspiration and information which will be beneficial in uniting the five million teachers of the world who are teaching the three hundred million children into bonds of fellowship and sympathy which will make of education a cause and a vital force in directing the trend of civilization to a higher plane.



TWO FRIENDS

A PAINTING BY
LILLA CABOT PERRY

RECENTLY SHOWN IN AN EXHIBITION AT
THE GUILD OF BOSTON ARTISTS

THE AMERICAN COLLECTION FOR THE SECONDA ESPOSIZIONE INTERNAZIONALE DELL'INCISIONE MODERNA

FLORENCE, ITALY, APRIL AND MAY, 1927

THE COLLECTION of etchings, lithographs, woodblock prints, etc., which will constitute the American section of the great International Exposition in Florence in April and May should, at the time this magazine comes out, nearly have reached its destination. It comprises 267 works by 117 artists and is, it is thought, fully representative of the best in this field in the United States today. Artists and others have been most generous in cooperation.

No artist is represented by more than three works. As far as possible the artists have themselves selected the works by which they desired to be represented. In some instances special exhibits have been specially requested, but this has been for exhibitors a "fair field and no favors."

It is notable that all sections of the country are represented. Works have come from California, from New England, from the middle west, from the great southwest, and from the south. There are etchings, drypoints, aquatints, wood engravings, woodblocks in black and white and in color, and lithographs.

All but four of the 117 artists represented are living and working today. These four, comparatively lately deceased, are Joseph Pennell, Ernest Haskell, Helen Hyde and Henry Wolf.

In order that the exhibition should be fully representative and up to date works by the so-called Modernists represented in the Society of Graphic Arts' "Fifty Best Prints of the Year" this year and last, and a few others were invited to participate and are admirably represented. There are works, therefore, by Rockwell Kent, Arthur B. Davies, Peggy Bacon, John Sloan, John Marin, Kenneth Hayes Miller and others.

Belonging to the more conservative group and equally well represented are Frank W. Benson, John Taylor Arms, Sears Gallagher, Childe Hassam, Arthur Heintzelman, Lester G. Hornby, Ernest David Roth, Troy Kinney, Roi Partridge, Charles Platt, John

W. Winkler and Charles H. Woodbury, to name only a few.

Among those who have contributed color-woodblocks are Gustave Baumann, Bertha Lum, Margaret Patterson, William S. Rice and Alice R. Huger Smith.

There are three beautiful wood engravings by the late Henry Wolf; three very fine woodcuts by Ruzicka, and lithographs by Birger Sandzen and Thornton Oakley, essentially American in flavor, besides others equally well known.

But after all, these are only names testifying to the catholicity and the strength of the exhibition. One should see the prints to fully comprehend the collection's worth and realize what right we have to pride in it as a national exhibit.

No less than twenty nations, by-the-way, are exhibiting in this great International Exposition in Florence. To the United States has been allotted one of the most important galleries both in point of size and location, a room over 42 feet long by 26 wide. The walls are to be covered with the same warm gray figured burlap that is used for the print room in the new section of the Providence Museum. The prints have been framed in narrow black mouldings. A table and four chairs have been lent by Sloane and Company; a few notable pieces of American pottery have been contributed by various well-known potters, and a strip of beautifully woven fabric for the table has been added by the Flambeau weavers.

Mr. Ernest David Roth, who is at present in southern France, has agreed to go to Florence in March and assist in the installation of the exhibition. The American Export Lines have generously consented to forward the collection from New York to Genoa, and return it, free of charge, as a contribution to a national endeavor.

The collection has been assembled and all arrangements for its showing made by the American Federation of Arts.

L. M.



NARCISSE NOIR

AWARDED WIDENER GOLD MEDAL

KATHARINE W. LANE

THE PENNSYLVANIA ACADEMY'S 122ND ANNUAL EXHIBITION

BY DOROTHY GRAFLY

AMERICA—the soil and the city—is knocking at the door of art, if one may judge by paintings in the 122nd annual exhibition at the Pennsylvania Academy of the Fine Arts.

To discover this tendency, this call of the country to the creative mind, it is necessary to sift the dust of the commonplace, the usual, that which has been said before in exactly the same manner by exactly the same artist; for it is obvious also in the present exhibition that many of the old standbys of contemporary painting have said their say and are now repeating themselves, or else ransacking their storage shelves for old canvases that may or may not have made their public bow.

Among the paintings that reveal the urge of the American theme, there may be a number far less able in execution than the more usual. At the crossroads of art, however, where the old and the new diverge, the man who has something to say is apt to be far ahead of the man who has merely a deft means of expression. After all, it is possible to teach technique, but who can supply a creative imagination?

One tires of the inevitable travelogue in paint, served up by those who wander

through Europe. Many of the impressions are not so far removed from Baedeker, or from the type of literature that stirs the wanderlust in a man's blood. It is not the art of the thing thus tugging at heart and mind, but a mental note that here is a new place to visit, something off the beaten track, something which everyone has not seen. And one wonders whether this aspect of landscape art has not passed too long for genuine creative merit.

The man who finds in America his inspiration, and who feels the energy, the power of his own country, may manifest with his paint something of the national spirit—something that will eventually make of American art a thing as distinctive as the art of Spain or that of Russia.

That such a development is possible may be realized in the faint stirring of American inspiration in renderings of cities, or of the west and its peoples. One feels that the painter is no longer striving to discover in his own land repetitions of Europe, but that, gradually, he has been brought to understand that America has its own flavor, quite as distinct and quite as worth while as any other country in the world.

Take, for example, the canvases that deal



RED AND GOLD

LESLIE P. THOMPSON

AWARDED THE STOTESBURY PRIZE



MY WIFE'S FAMILY

AWARDED TEMPLE GOLD MEDAL

LEON KROLL



PASTOR DE CABRAS, NEO MEXICANO

W. HERBERT DUNTON

with the city. Robert Spencer allows his imagination to play upon the theme of the workers and the mills. In "The Crowding City" he reveals the bleak tonality of gray tenements by a river bank; the gray of masonry, the accent of laborers, and, behind the concrete visualization, the sense of masses pressing against these gray fortifications—the growth and expansion of the industrial community.

Something of the glamor that clings about the lofty American municipality, with its towered skyscrapers, its industrial and commercial sanctums, its tangle of railroad tracks, is felt also in the more matter-of-

fact picture of Chicago by Carl C. Preussl. One is not at all sure the artist has sensed the thing he has attempted to put upon canvas, but the thing itself is so big, so vital, that it sends the observer forth on flights of his own imagination.

In "The City," by H. Devitt Welsh, however, the point of approach is not clouded in uncertainty. Here the artist sees the city as a study in light. Its power he attributes somewhat obviously to an electric light bulb glaring in the foreground. From this premise, he develops his composition, showing the effect of electricity on night-time life in an American town. There are shafts of



PORTRAIT OF AN OLD LADY

AWARDED LIPPINCOTT PRIZE

GUY BROWN WISER

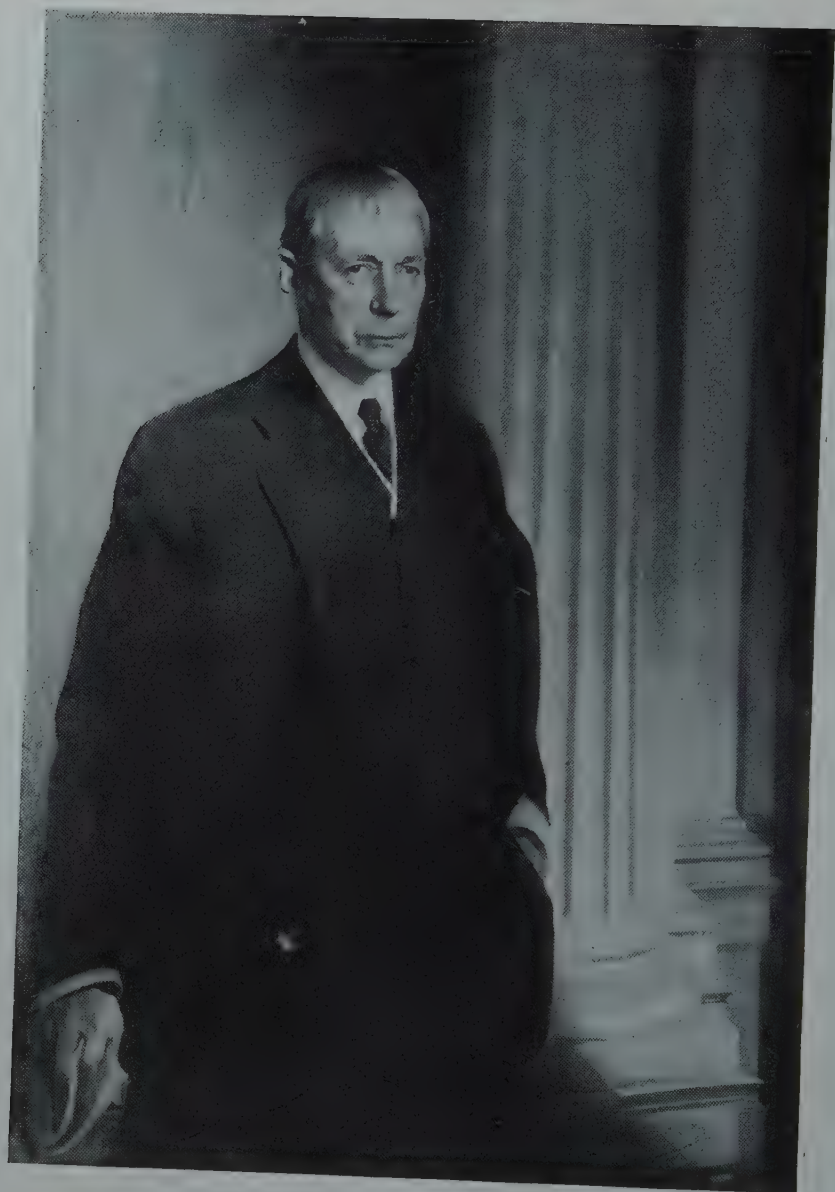
light from automobiles, squares in the windows of tall buildings, and a splatter of light fireworks thrown into the dark sky from electric signs on houses of amusement. The conception is "modern." It is, perhaps, blatant, but it has within it more of America than the grand succession of marines, still-lives, and landscapes that are the usual menu of our contemporary exhibitions.

There are excellent examples of the work of Lawson, Redfield, Woodbury, Ryder, Folinsbee and a score more art headliners—work that is pleasantly familiar.

There is, however, in the imaginative

trend of Henry McCarter—a modernization of an illustrator's mental outlook—a subtle refinement that plays with ideas rather than actualities. In the spires of his "Cathedral Hill, University," McCarter achieves an emotional response missed by Ettore Caser in his "Cathedral Birth," the former depending largely upon the imagination of his audience, once given certain provocative suggestions, the latter losing in decorative realism and attention to extraneous details the sense of enduring solidity.

Among the landscapes, one might single out Daniel Garber's "In the Fields" as a poetic expression in paint of light, linking



THE HONORABLE ELIHU ROOT

BY

JOHN C. JOHANSEN

AWARDED BECK GOLD MEDAL

122ND ANNUAL EXHIBITION

PENNSYLVANIA ACADEMY OF THE FINE ARTS

sky and land in a rhythmic harmony akin to music. Or one might turn to the group of paintings, sadly scattered, representative of the western country and the customs of Indians and Mexicans. There are the Taos painters, Berninghaus, Dunton, Adomeit, Couse; and there is, in addition, a note from the north—Alaska, perchance—in the blue intensity of Belmore Browne's painting of a chief's canoe rounding the blue of a glacial promontory to steer its course through blue waters under the blue of ice cliffs. The emphasis upon one color, tuned to the Indian ornamentation of the canoe, brings the mind to dwell upon the spell of the land as the inspiration of those primitive arts of decoration.

A very handsome and ambitious still-life frieze of brilliant hues by Jonas Lie provides a flowering of the imagination akin to that of other days when the still-life was a masculine art.

It is, however, to the portraits that one turns for sober, well-sustained work, in the tradition that has changed only in nonessentials since the era of the ancients.

In fact, the making of a portrait has a sobering effect, and in the study of Judge Gest by Adolphe Borie, who, for a number of years, has been experimenting with modernism, one feels this balanced influence. Then, too, the canvas is to hang in a clubhouse and to balance another portrait made by the same artist before theories disguised his art.

To the dignified and well-wrought portrait of Elihu Root by John C. Johansen one turns with the gratifying sensation that here is a canvas admirably painted, and with a definite purpose. It has its feet upon the ground, but it is no less subtle in its revelation of character and its appreciation for the statesmanship of its subject.

Several portraits by Leopold Seyffert add to this deep feeling of respect for the man and his accomplishment, linking dignity and character.

The sculpture is sparse this year, and it is difficult to find work either ambitious in size or imaginative in quality. There are the usual range of portrait busts, though fewer in number, the more important from the standpoint of artistry being, perhaps, the work of Albin Polasek. There are small figures, and of the larger pieces the greatest

degree of individuality and excellence of execution is doubtless shown in Katherine Lane's "Narcisse Noir," a more or less decorative handling of a dog.

Prize awards are always interesting, from the standpoint of the public, in that they set certain standards and single out certain works; from that of the artist, because they bring another honor to attach to one's professional name and, possibly, pecuniary recompense.

But within recent years prizes have come to be a very sore point in exhibitions. Their granting has, in various instances, proved anything but gratifying and stimulating to the artists, while misleading or mystifying the general public.

Awards this year would seem more in accord with reason, unqualified by a list of those who are *hors de combat*.

The Temple gold medal has been awarded to Leon Kroll for his facile grouping of figures in a park setting, very like other canvases contributed by the same painter to previous annuals, and using as material the same personages; "My Wife's Family."

It is gratifying to note that the Beck gold medal for portraiture singles out for honor the "Elihu Root" by John C. Johansen, while the Widener gold medal for sculpture has been conferred upon Katherine Lane.

Other honors seem less well merited. In the field of landscape, the Jennie Sesnan medal was given to John R. Grabach for "October"; the Lippincott prize to Guy Brown Wiser for his portrait of an old lady; the Stotesbury prize, supposedly for the painting or group of paintings that do most to insure the success of the exhibition, to Leslie B. Thompson for his portrait-still life, "Red and Gold"; while the Mary Smith prize for the best canvas by a Philadelphia woman artist went to Pearl Aiman Van Seiver.

In point of hanging, the present annual is apt to emphasize the usual, due in a measure to the introduction provided in the contiguous hanging of many portraits—not the best that the exhibition has to offer, but numbering several that, in another scheme of things, would have made excellent wall centers.

It is in many ways the old, old story of the prestige of the individual artist taking precedence of the size, shape, and effect of

the canvas. The question of hanging vies with that of prize giving as a point for discussion. After all, which is better—to produce an exhibition that, in physical appearance, looks so well that the visitor is rendered receptive to the least of the canvases shown, or to produce a display that, in emphasis upon a few leading artists, reveals the mediocrity of the great mass of material?

Whether it be fair or unfair, the reaction of the public to an exhibition is very apt to reflect the success or failure of the hanging committee, and this human tendency of the uninitiated to value more highly the work that looks the best is a point with which to reckon when the maintenance of art depends to a degree, at least, upon gallery sales.

SOME AMERICAN PAINTERS IN PARIS

BY LUCY E. SMITH

PARIS HAS long been the chosen home of artists in the making. They throng there from every land, and, among the rest, American art students are numerous. France is generous to them all, with her instruction, her interest, and her recognition of new-found merit. Sometimes the keen, discerning criticism, which makes of art so vital a matter in Paris, lifts an American from the student class and gives him rare and coveted honor. Such artists produce pictures that are shown in the Salon, purchased by the French government, and hung in the French museums. Some of these artists I wish to consider.

Of course we cannot expect that our young American art, even at its best, can make anything like the impression in French museums—either as to numbers or variety—that French art, in its manifold manifestations makes in our museums. At some later day perhaps we may have groups of artists as independent in thought and expression as were the Barbizon men or the Impressionists. These artists we expect to find in our private galleries and public museums; our collections would be incomplete and meagre indeed without them; whereas, American artists in a French environment come more as a pleasing surprise. We must remember then that American art does not enter French museums especially for the purpose of enriching the collection, but rather because France is ever seriously concerned in the development of art. This interest actuates her far-sighted policy of purchase of works of foreign artists. Her idea is to carry on the history of the later periods of

art which should duly follow those already illustrated in the Louvre. In the olden time of the Royal Academy foreign members were admitted there, and their pictures were bought for the collections of the Louvre and Versailles. That was quite too early for us of course.

Nowadays much the same idea is followed. Out of the cosmopolitan crowd that seek instruction, fellowship, and inspiration in the Parisian ateliers, France chooses the foreigners conspicuous for force and originality and welcomes them to the charmed circle that exhibits in the annual Salon. Generally speaking, government purchases are made from Salon exhibitions or from the pictures exposed in the International Expositions of Paris.

Even so the permanent acquisition by the French government of examples of American art is a comparatively recent occurrence. As was natural the artists of the older foreign countries received such recognition first. We read that in the latter half of the nineteenth century deserving foreign works were purchased and sent to the museums throughout the state. But, after all, the number of such foreign works must have been few; and not until 1889, after the Salon of 1888, does eager search discover, among the few, an American artist's name. In that year Walter Gay's "Benedicte" was bought by the French government.

The next American picture to make its appearance in French circles, as a French possession, was the portrait of Whistler's "Mother," acquired in 1891. It used to be seen in a small, none-too-well-lighted

room in the Luxembourg Museum—a room rather grudgingly set aside for the work of notable foreigners, in a museum that was really intended solely for people of French origin. In those days, too, sometimes the masterpiece could not be seen at all, because it had been temporarily retired to give place to some other foreign work.

And now what changes the sweep of time has brought! The Portrait of Whistler's "Mother" has been transported to the Louvre and placed upon a screen in the most commanding position possible in the center of that great room where hang the very choicest treasures of nineteenth century French art. The imposing position of the serenely unconscious portrait, peerless among the great, is most impressive and a delightful example of French feeling for effect. How Whistler would appreciate this confirmation of his opinion of his own ability, especially as bestowed by his beloved France!

Sometime after the acquisition of Whistler's famous portrait, Sargent's *tour de force* "Carmencita" created a great stir and was added to the foreign art of France. It, too, had times of appearance and disappearance in the small room of the Luxembourg.

Slowly, thereafter, other pictures by American artists were culled from the annual salons and became a part of the French foreign section. Always, however, the question of exhibiting such pictures to advantage confronted the management of the Luxembourg perplexingly, until in 1922, M. Paul Leon, Director for Fine Arts, decided that the Jeu de Paume Gallery in the Tuileries Garden should be annexed to the Luxembourg Museum and devoted to foreign schools.

The Jeu de Paume, as its name indicates, was made for an indoor tennis court. It stands at the west end of the Tuileries terrace and was built in 1861. The name, the place, the date evoke memories of the Second Empire and the gay pleasure-loving days of the Empress Eugenie—all that so changed now. In sober after-war times the building was used as a gallery for a retrospective exhibition of Dutch, Belgian, and Swiss art. That exhibition was of great moment for the masterpieces of those countries, from their beginnings to present achievements, but, of course, like all loan exhibitions, it

was short-lived. The memory of it, however, will long endure. Not the least of its benefits, perhaps, is that it pointed the way to the present use of the Jeu de Paume as a permanent annex to the Luxembourg for the exhibition of foreign works of art owned by France.

Thus it has come about that today a visit to this annex museum reveals an important group of American artists that France has distinguished. The catalogue gives seventy-nine pictures by Americans. They are often side by side with pictures from other countries, but all the better for that in giving opportunity for contrast and comparison.

Whistler's "Mother" stopped here (as one may say) on her way to the Louvre; others remaining are full of interest. One feels throughout in a general way the paramount influence of French technique combined in some cases with outstanding originality. Take for instance, those much-traveled animals that were finally captured by the Luxembourg—the "Giraffes," by Robert W. Chandler. They make a panel, originally designed I believe for part of a screen; in the Jeu de Paume they cleverly cover one wall of the entrance room. To eyes still a little dimmed by outside glare, the fantastic, dappled animals mingled confusedly with the straight tree boles make a delightful gray pattern of haunting charm. It suggests strange prehistoric creatures of an era when man was yet unknown on earth. It illustrates convincingly an unusually original artist of remarkable decorative genius.

Henry Tanner's "Raising of Lazarus" is another example of originality of idea, here coupled with deep feeling. The grouping, the facial expressions, and the Leonardo-like hands are masterly; the somber, indeterminate color of the whole suits the supernatural character of the scene. Winslow Homer's "Summer Night" with its rugged strength of tossing waves reflects the strong personality of the artist. It is easy to see why the French selected that. And there are portraits and figure studies—some, once familiar in our own exhibitions, that it is good to find in this foreign setting. John McLure Hamilton's "Gladstone" is one; we see there, to the life, the determined old man who "saw life steadily and saw it whole"; Mme. Brooks' wan, exotic d'Annun-

zio is another; Cecilia Beaux' "Young Girl with a Cat" is there, cleverly patterned in black and white; and Alexander's "Woman in Gray," quaintly old-fashioned, charms with his well-known feeling for line.

This is not by any means to mention all phases of our American art found in the *Jeu de Paume*. The French know as well as we do that our artists are passing clever in landscape, and they have not neglected

Schofield and Redfield, Ben Foster and Harrison for shining examples. Perhaps I found there some pictures which show the artists touching a high mark of excellence not equalled in their after days. Be that as it may, the collection as a whole stands most creditably for American art of the late nineteenth and early twentieth century. In future days it will serve to illustrate the history of our art of that period.



EAST RIVER BRIDGES

(ETCHING)

ANTON SCHUTZ

ANTON SCHUTZ, ETCHER

BY MARGARET BREUNING

IT MIGHT sound like a fairy tale if one were to say that a few years ago, a young German artist looked across three thousand or so miles of sea to America and there discerned on the far horizon a strange arabesque of skyline, and a fantastic soaring architecture, that he immediately decided would be subject matter particularly suited to his talent.

Yet it is not so fanciful as it seems. Anton Schutz did not, perhaps, actually look from his home in Munich across the ocean to our skyscrapers, but he saw them and much of

the picturesque region of lower New York in the work of Joseph Pennell.

With the sensitive vision of an artist Schutz realized that in these towering masses of buildings with their thrusts of line and their brilliant contrasts of sun and shadow lay a wealth of pictorial material eminently suited to his hand.

Moreover, the story goes on quite felicitously, for the young artist determined to go to America on this artistic quest, and two days after his arrival not only met Joseph Pennell, but became his pupil and later his



NEW YORK, 1675

(ETCHING)

ANTON SCHUTZ



FORT JAY AT GOVERNOR'S ISLAND, NEW YORK (ETCHING) ANTON SCHUTZ

TWO OF A SERIES OF TWELVE ETCHINGS BY ANTON SCHUTZ, M. E., ILLUSTRATING
"THREE HUNDRED YEARS OF NEW YORK"



LE BOURSE, PARIS

(ETCHING)

ANTON SCHUTZ



LONDON, SOUTHWARK BRIDGE—DOME OF ST. PAUL'S BEYOND. ANTON SCHUTZ

(ETCHING)

assistant in graphic classes for a year. In a few weeks after his landing on foreign shores he was, also, showing his work with the Brooklyn Society of Etchers in their annual exhibition in the Brooklyn Museum.

If you are ever fortunate enough to look over this artist's portfolio, you will be astonished at the amount of work, as well as its uniformly high quality, that he has achieved in the three years of his residence in this country.

These meager facts alone will indicate that when Mr. Schutz came to this city from Germany he was a full-fledged etcher with many years of careful technical training and intensive work already to his credit.

From many causes—the enthusiasm of Pennell for the graphic arts being no small factor—etching has of late attained considerable popularity. A moment of aesthetic theory and practice, like the present, that concentrates on design must be intrigued with the linear possibilities of this medium, were there no other fascinations to offer in its use.

But there is, also, a certain beguiling facility in the early stages of the craft, when it appears that its intricacies can be mastered with a little application, and the enormous gulf between etching and good etching is not apparent, that lures on artists who are practitioners in other mediums, or even the tyro who has no training in any form of art expression.

But usually the dilettante in etching finds the complexities of biting, stopping out, *retoussage*—and printing too exacting or that the feebleness of the result hardly justifies the expenditure of time and effort. Hence we are constantly finding new names in etching shows and losing sight of others, just as we find too many amateur and uninteresting prints included in these comprehensive exhibitions. It is not only that technical training in the processes of the medium is lacking but even the most fundamental training of draughtsmanship.

It is the finished drawing of Anton Schutz that first impresses you in viewing his work. That sure, incisive, virile line that carries out the whole design with no niggling or faltering, with no afterthoughts or helpful blurring of the dry-point burr bespeaks the soundness of his craftsmanship.

The interest that this artist reveals in

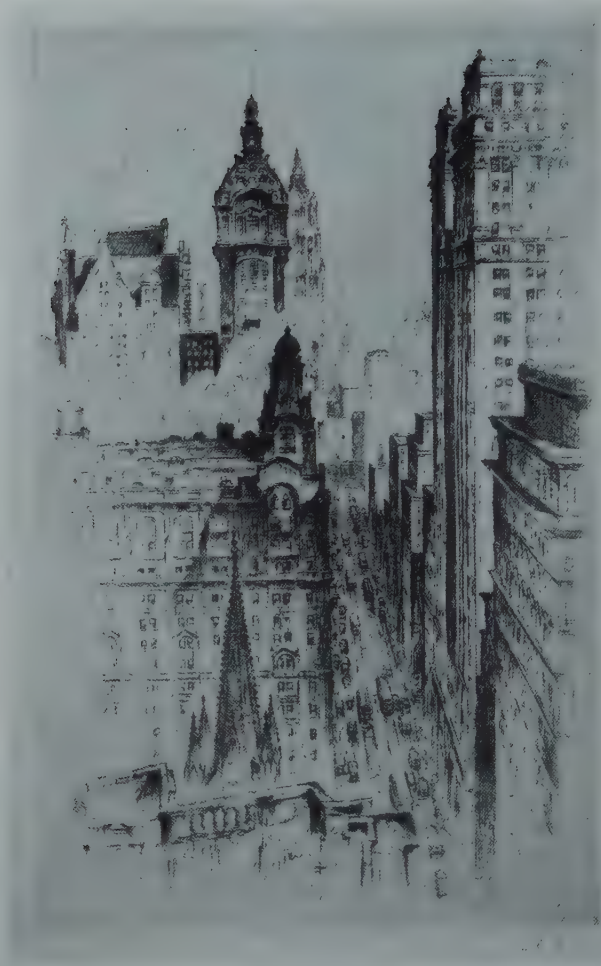
architectural subjects is not remarkable when one realizes that he began to study architecture at the age of sixteen at the Technical University in Munich. When still a freshman, as our locution goes, he was selected with a few upper classmen to form a chosen group who should etch their plans as well as draw them in the usual prescribed manner.

The fact that the copper plates and the tools for this purpose were furnished the pupils makes a moment's digression almost imperative, for the value of sound teaching in graphic arts is hardly recognized generally in this country. If such instruction were to be part of school curricula, this gift of expensive materials to the students whose performance warranted encouragement is a point worth considering.

This early work in etching was done under Prof. Fr. Von Thiersch. Final study brought him to the Bavarian Academy of Fine Arts under the well-known artist and teacher, Professor Peter Von Halm. He continued his technical studies at the same time, with special consent of faculty, so that the years of apprenticeship were intensive ones in which scientific principles and practical application were the basis of his technical knowledge of both etching and architecture while his artistic endowment rescued his work from cold formality and monotony.

It is, in fact, interesting to compare the etchings of Mr. Schutz's European period of work with the more recent ones done in America. In both, there is the same impeccable drawing, the same sobriety of statement and thorough technical accomplishment, but the greater freedom and intimacy of his later work give it the intimate appeal that etching should make. Always sure architecturally of his subject so that there is no scamping of intricate relations of mass or detail, yet he has also acquired a power to eliminate unessential details and give a warmth of color and personal interpretation to his recent etchings.

Such an exquisite plate as the "Betsy Ross House, Philadelphia" is typical of this maturer development of his talent. Here is the most accurate factual statement, the absolute verisimilitude of the character of the old building and its entourage. It is set massively on its foundations, it is built with its honest framework as only old time



TOWERS AND SPIRES OF NEW YORK
(ETCHING)

ANTON SCHUTZ

builders had time or pride to build. Yet there is so much more than this exactitude of realistic representation.

For here the artist as well as the architect, creative imagination as well as skilled technique, are at work. The delicate equilibrium of linear relations in the complexity of the old façade, the lovely warmth of color, the balance of light and shade with no theatric insistence of contrast make this etching a beautiful creation endowed with a life of its own and an integral harmony that pervades the whole plate.

The first of Schutz's etchings appeared in

1914. That year, also, of course, marks the suspension of his work and his sudden projection from aesthetic preoccupations into the terrible maelstrom of war. During the whole period of the conflict he was wounded only slightly, each time, however, in his right hand. For this young artist, as for many others, it was not only the lack of opportunity for work that hampered development but lack of inspiration or interest. The terrific contrast between the peaceful life of the art student and the existence of war seemed to daze the man and bewilder the artist, so that with the exception of a little

work while on the General Staff in Flanders, the whole period is one of frustration.

At the close of the war Schutz resumed his interrupted work at the Technical University, receiving his degree in 1920. His arrival in America, early in 1924, brought him practically immediate recognition, for on his second day in the country he met Joseph Pennell.

This veteran etcher and teacher needed only a glance into the young foreigner's portfolio to convince him of the talent of the artist. He not only insisted on Anton Schutz's becoming a pupil in his class at the Art Student's League, but he was so enthusiastic about the matter that he could not endure the delay of the young man's gathering his belongings from the customs. The irritation of the temperamental master nearly severed the happy relations of the pair, but ultimately both the matter of rescuing baggage from custom authorities and of entering Pennell's classes were satisfactorily adjusted. So felicitously, indeed, that Mr. Schutz became Pennell's assistant later for more than a year.

Since architecture and engineering were the first interests of this artist, one is prepared to find his absorption in architectural subjects, his appreciation of the thrust and balance of the great masses of our towering structures, the perfect alignment of their façades, the basic structural solidity of their whole recording.

Again with the knowledge of his long years of severe application during artistic training in a German University, one anticipates a scrupulous fidelity of observation, an impeccable feeling for scale, a meticulous nicety of detail. But were this all, one might find little to hold the attention in the series of etchings that have been made during his few years in New York.

It is rather the sensitive vision of the artist that has informed the superb craftsmanship of the etcher so that he has learned with broader treatment and more selective vision to seize the essentials of his chosen theme and by concentration on these alone to give back the character of the locale. One realizes in even a perfunctory study of his work how much richer the elements of his design have grown so that there is not a line that is meaningless or an area without emotional interest. When one considers

that a foreigner, only recently arrived here, has made this intensive study of the topography and history of New York, one is astonished at the unerring perception of the character of time and place that are displayed.

In the series of twelve etchings, made to commemorate the three hundredth anniversary of the founding of New York, there is not only an amazing revelation of the sensitiveness of the artist to the psychology of the early period of the Titanic city, but also a profound knowledge of history and customs that invest the whole series with a fascinating historical atmosphere. The wrecked caravel on the rocks of the bay makes a distinguished contribution to the design of the harbor of 1675 with its modest fringe of buildings and distant filigree of masts and spars.

Or again, what research and application are implied in the jutting reefs and irregular conformation of the harbor in the New Amsterdam scene. It is not only that the artist has studied old maps, ancient prints, and the actual topography of the harbor and adjacent land, but that he has recombined and rearranged these details of geographical and historical data to emphasize some salient characteristic in each period either of the people or the events so that the reality of the past pervades each scene.

One of the most striking of these etchings is that of "Fort Jay, Governor's Island," showing an old-world type of construction, built by the British, almost like some strange survival of a classical period. The great mass of the pillared gateway is crowned with sculpture, said to be the work of British prisoners, striking out a sharp silhouette of panoplied devices against the sky. The vines climbing over the old masonry give a warmth and life to the old structure, while the thrust of the solid pile retains its austerity, its tremendous impression of weight and imperishable mass.

The harbor with its animation of shipping has apparently held great fascination for this etcher. He has struck out new paths here, for he has given us remarkable portraits of great liners, nosing up warily under the convoys of their fussy tugs, or outward bound in the freedom and delight of some creature just off the leash. The bulk of these great leviathans has been seized with

nice distinction of scale against the background of storied façades of the lower city with the richness of textures and color that the mist, the fog, the smoke and the sharp sunlight make in their weaving of pattern.

In the recent exhibition of the Brooklyn Society of Etchers, Mr. Schutz contributed two plates, one of the Paris Bourse. This print is so definite an achievement that it must have a word of comment. The building rises with no competing walls about it, almost in a clearness of space. Hence the draughtsman's difficulties of conveying a sense of scale with no surrounding buildings to compare it with, or no rising lines about it to give thrusts of direction. How well all this difficulty has been overcome can be best understood by studying this fine etching. One's eye is drawn into the print by the converging lines of the traffic below the actual building while the classic portico and immense flight of steps is given immeasurable serenity by the feverish life of the street that hems it in. Yet there is a beautiful evenness of texture throughout the

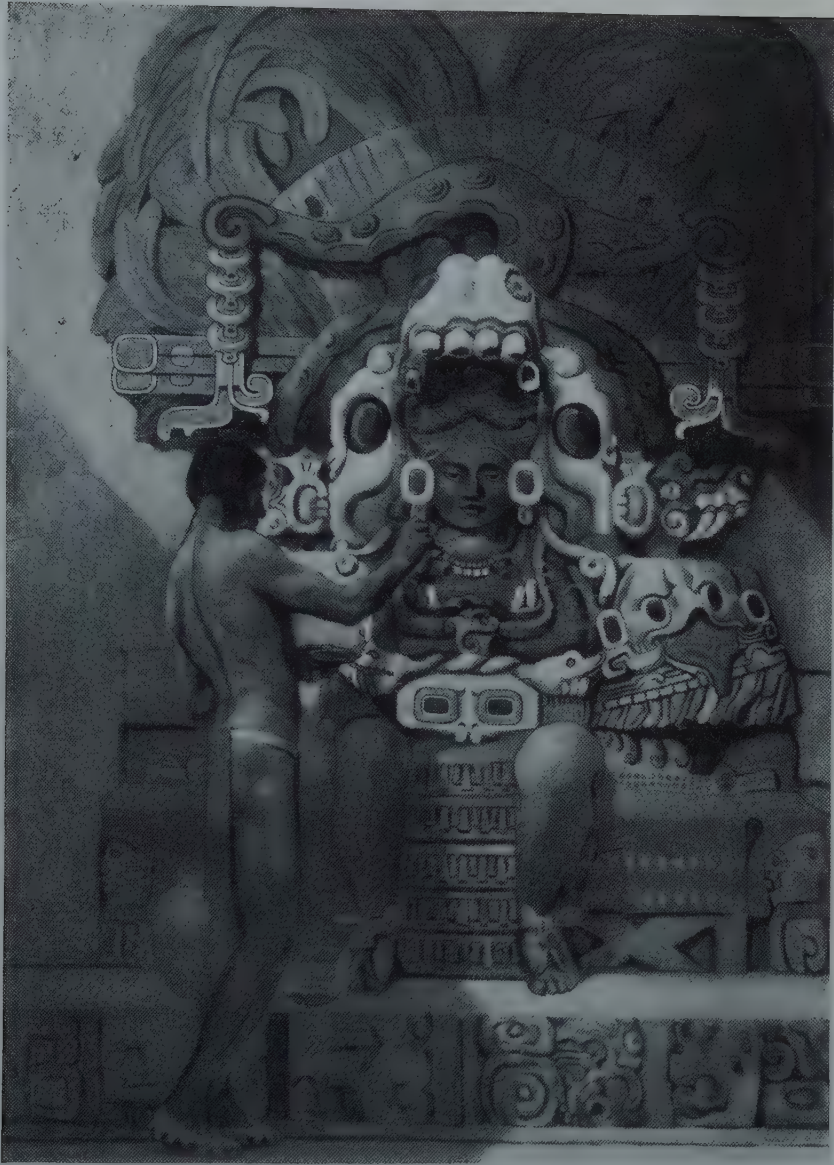
whole design, broken by no abruptness in transitions, but sustained by the exquisite modulations of tone and the fluency of the deep, vigorous lines.

During Mr. Schutz's short career in America he has contributed to many exhibitions, including the International Exhibition of Etchers, the Winter exhibition of the Academy of Design (1924), the Brooklyn Society of Etchers, the Chicago Society of Etchers, Chicago Art Institute, the Philadelphia Art Alliance and an exhibition of thirty-eight etchings in the galleries of the Public Library in Boston.

Since Mr. Schutz is still a young man, one feels sure that he will add much of interest to his chapters of achievement. When an artist combines so thorough a technical training with creative vision and a personal idiom of expression that records his aesthetic reaction to the outside world not only in vigor and clarity, but also in spontaneity and freedom from over-elaboration, each succeeding plate that he makes must be eagerly awaited.



ONE OF A PAIR OF AQUATIC WAR HORSES BY EDMOND R. AMATEIS, SCULPTOR, LAWRENCE H. FOWLER, ARCHITECT, TO FLANK ENTRANCE PLATEAU, BALTIMORE WAR MEMORIAL HALL



A MAYAN MONARCH

PAINTING BY
WILLIAM FAIR KLINE

INSPIRED BY BOOK ON MAYA ARCHITECTURE BY MAJOR GEORGE OAKLEY TOTTEN
Reviewed in the February number of this Magazine

SHOWN IN
WINTER EXHIBITION, NATIONAL ACADEMY OF DESIGN



A KNIGHT OF THE WEST

CARL OSCAR BORG

THE ART OF CARL OSCAR BORG

BY JESSIE A. SELKINGHAUS

MANY causes other than a thorough knowledge of harmonious color and the skillful manipulation of a full and sure brush—causes having their roots deep buried in many generations—have entered into the making of the art of Carl Oscar Borg.

Born at Grinstad in Sweden in 1879, this artist, whose work has taken such an important place in the art of western America, received not only the strenuous physical training which is the lot of those who must work with their hands in a not too friendly land, but the mental experience which is the enviable heritage of Swedish life and environment; a religious reverence, deep love of nature and the simple joys of peasant life, and a capacity for sustained hard work.

Early in life, answering no doubt some inherited Viking call, he shipped before the mast and there followed a term of years of travel. Since his art did not develop until some time later, he must have given much thought to the changing colors and designs of nature as revealed during this arduous experience, for once having determined on an artistic career, his accumulated memories crystallized rapidly into a pictorial art of singular simplicity of composition and purity and truth of color.

He belongs to an interesting group of self-taught artists, if, indeed, it can be said that he is "self" taught who has passed days and months and years in reverent and open-minded contemplation of the methods and



THE FALLEN MONARCH—GRAND CANYON - CARL OSCAR BORG



THE GAMBLERS

CARL OSCAR BORG



HOPi VILLAGE

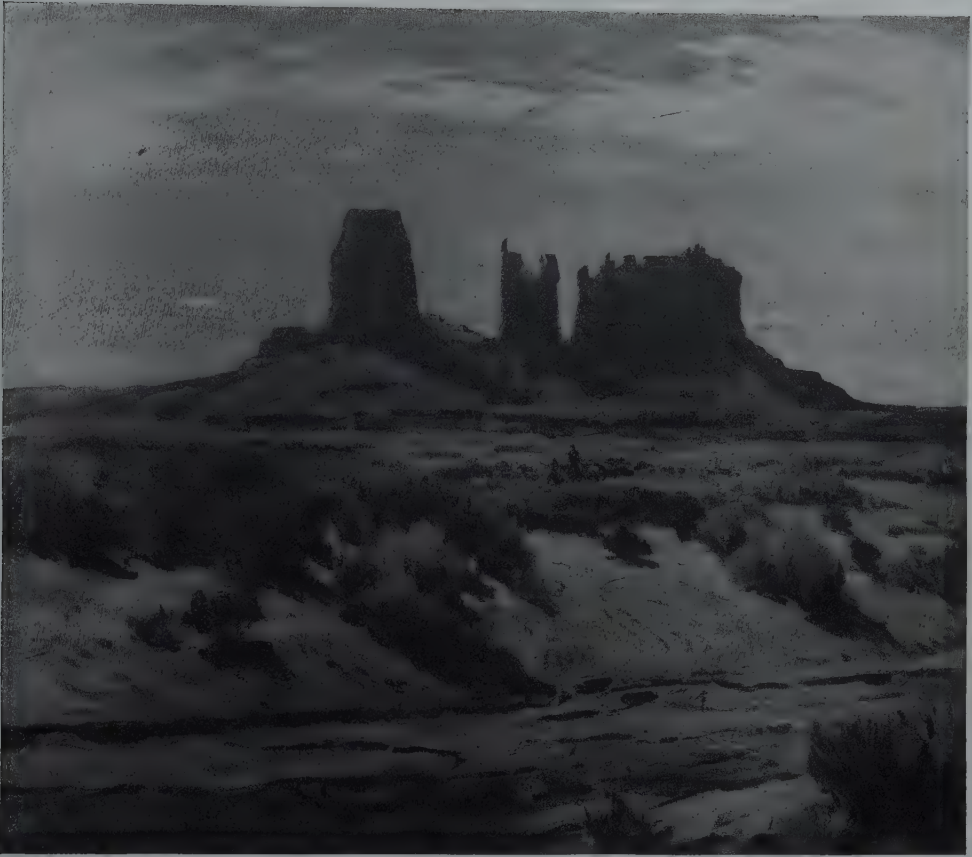
CARL OSCAR BORG

effects of the Master Painter, as demonstrated in the mountains and desert wastes of the southwest. That he has had a background of artistic culture as embodied in the folk songs and legends of his native country has played no small part in his success. Artistic traditions, either inherited or acquired, have made a divisional line between the successful and near successful artist in all art history.

The actual development of Mr. Borg's art began in the west and was in due time brought to the attention of Mrs. Phoebe A. Hearst, who realized the inherent power of his work, gave him his year or more of Europe and then commissioned him to paint the ceremonials of the primitive Indian of the southwest, a commission that would have been endless but which was terminated by

the death of Mrs. Hearst. However, he had had an experience that left a permanent mark on his work, and had been given the opportunity to paint pictures of many customs and ceremonies which his benefactress presented to the University of California at Berkeley. These included the Hopi Snake-dance, a ceremony which even now threatens to pass away, the Ninan Kachina Dance, and several others of similar nature with which the artist had ready an understanding sympathy.

All through the Hopi and other Indian countries, on the Painted Desert and the less picturesque arid regions, into the mountain ranges and far into The Black Mesa, that last stand of the savage against the civilized, he penetrated to even dangerous lengths, and always it is the primitive and untamed



MONUMENT VALLEY—ARIZONA

CARL OSCAR BORG

which has appealed to the archaic in his ancestry. One cannot look upon any of his paintings without being impressed with his profound feeling for the forces of nature which have held sway so long in this wild country. Whether it is moonlight on an Indian village, the gaunt buttes that arise silently and abruptly from the desert flatness, the gathering storm or the white sun of noon-day, one feels it always—this brooding force of the Unknown.

Of the natives which are so often the subject of his brush, the artist said recently: "The Indians, of course, interested me because to my mind they are the 'only Americans,' a fast disappearing race, and I wanted to try and preserve some of their customs and religious life in a permanent form."

He has chosen as his most satisfactory medium, the opaque water color as best expressing the peculiar quality of topography and atmosphere. Oil seems to him too heavy for the vibrating transparency of the great distances and transparent color too fragile and delicate for the majesty of it all. The opaque color strikes a happy medium of transparency and strength.

Mr. Borg is also one of California's well-known landscapists and has achieved remarkable effects in wood blocks and etchings. This latter, however, is merely an avocation. His vocation in life is, primarily, that of a painter. It is of interest to know, however, that one of Mr. Borg's etchings, "A stronghold of the Navajos," is included in the American Collection to be shown in Florence this spring.

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PATRONAGE FOR LIVING AMERICAN ARTISTS

Complaint is often made that too much attention is paid by art museums to the works of deceased masters and not enough to those of living artists. Two striking examples to the contrary are to be found in the departments of notes and book reviews in this issue of our magazine.

The Newark Museum of Art purchased last year twenty-five paintings by contemporary American artists and has lately announced the purchase this year of twenty-five works in sculpture by the same number of living American sculptors. In neither case were the purchases confined to the works of those who had attained even contemporary greatness.

In a recent publication, "A Collection in the Making," Duncan Phillips, who has won for himself an enviable place as a writer on art, describes the Phillips Memorial Gallery

in Washington which he himself brought into existence and has established as a testing ground. This museum, he tells us, "takes in the works of the great masters, but it also experimentally takes in the work of the newest unknown painters, and it dares to hang them side by side." "I purchase," says Mr. Phillips, "many examples of the work of artists I especially admire and delight to honor, even if they have not yet come into general recognition, instead of having one example of each of the standardized celebrities. I take my chance of being wrong." Enlarging upon this characteristic Mr. Phillips says: "There are fashions in painting and they affect market values, but the market values and artistic values do not always coincide and I am interested only in artistic values. The test of artistic value is Time, and I shall not live to know whether the men in whom I have believed have justified my faith in their future. To stimulate contemporary artists by establishing personal contact and friendly relations, to win their confidence and to help them to understand themselves and to succeed with their own best methods and intentions, resisting the temptations to fall back on commercialism of one kind or another—such a policy I consider of the utmost importance. I have had more pleasure recently in discovering and helping some new men whose modest genius might have passed unnoticed, and others whose amazing originality is far in advance of their time, than from the rather exciting negotiations with foreign dealers to secure one or another of two master works by Daumier as a summit to our Daumier Unit."

Mr. Phillips frankly points out, however, that it is possible to pursue this policy because the Phillips Memorial Gallery is not "a fixed, unchangeable institution." "It is one man, and not a board; it can act quickly and its actions are not irrevocable." He fully wishes it to be understood that he reserves the right to change his mind and change his collection. If the lesser and younger men whose works are brought in do not stand the endurance test, out they go. But Mr. Phillips is "willing to run the risk of overrating these young contemporaries by generously expanding the measure of his appreciation to the measure of their highest intentions as long as they continue to be

true to what is best in themselves and to make some progress towards a high endeavor." This is real and estimable courage and at the same time intellectual and aesthetic independence, a kind of courage and independence to which those who know art will respectfully doff their caps.

If it were as easy to get works out of a public museum as to get them in, possibly some of the older, more conservative institutions would be willing to establish a similar testing ground. It is very important, however, that the public should be fully informed as to what is occurring. Curiously enough, in this day of excessive independence, the general public is, in some respects, more eager to be led by the nose than ever before. There is an overwhelming dependence upon authority. In fact a large majority of the works of art that are purchased today are not acquired because the purchaser likes them but because he or she is told by someone who is supposed to know that they are good. The public museum is looked to as highest authority, and not without good reason. Those who direct museums are chosen, or should be chosen, for their expert knowledge of art. If they do not know, if they cannot discriminate, who can?

The real testing ground of contemporary artists, obviously, is the professional and dealers exhibition galleries—the sales room, and if all who have money to spend for art were as independent and open-minded as Mr. Phillips, not only would the testing be more significant but we should have better art and more appreciation for art than we have today.

The Newark Museum, which is essentially a people's institution, although largely dependent upon the generous gifts of a few wealthy citizens of Newark, is equally courageous and wise in focusing attention on contemporary work and embracing the works of young and still comparatively obscure artists. But if it is too easy to get in an art museum, the honor naturally loses in value. When it is a one-man choice and a one-man institution he may take in, without heed or hindrance, what he pleases, but when it is a public institution it is not so easy.

It should not be forgotten, however, that Mr. Phillips includes in his collection works by the great masters as well as by the

modern innovators. He does not ask us to discard the art of the past in order to free ourselves of tradition. There are some who do.

In an able article recently published in the *New York Times*, Mr. W. R. Valentiner, Director of the Detroit Museum of Art, explained the vogue and the current high prices of eighteenth century British portraiture by the fact that these paintings appropriately fit into the homes of the socially prominent and financially well endowed in America today. Surely, if our contemporary American painters and sculptors are true in their interpretation of the life and thought by which they are surrounded, their works should find even greater welcome in American homes than they do.

Mr. Valentiner confirms the belief that a great deal of the vogue, or, let us rather say, the reason for the high prices brought by the works of foreign masters is the desire for authority. These paintings have stood the test of time, have endured; not one but many have testified and do testify to their merit, therefore they are valued, enormously valued. And they are valuable to us, to the art of tomorrow, but their value should be a value of artistic merit, not the amount they bring in the auction room. American contemporary art on this same basis should be appraised and, if so appraised, would find full appreciation. This is all we ask, or that the Newark Museum, and, we believe also, the Phillips Memorial Gallery, aims to achieve.

FEDERATION NEWS

Traveling Exhibitions

The Eighteenth Annual Exhibition of Selected Paintings by American Artists, assembled from the Winter Exhibition of the National Academy of Design, by The American Federation of Arts, opened at the Fort Worth Museum of Art on January 13 and continued until February 13. The Texas circuit this year also includes Austin, San Antonio, Galveston and Huntsville. There are thirty-four paintings representing the work of such artists as Roy Brown, George Elmer Browne, Dines Carlsen, John F. Carlson, Sergeant Kendall, William Ritschel and William H. Singer. Quoting from the Foreword of the Fort Worth catalogue:

"The people of Texas are fortunate in being able, through the work of the Federation and the generosity of the artists, to have each year brought to them through these exhibitions, the latest work of our foremost artists, the pictures which they have selected to represent them at the main exhibition held in the United States, the Winter Exhibition of the National Academy of Design. These exhibitions for the past seventeen years have done much for the education in art of the people of Texas. To them, in no small measure, is due the great interest being shown in art throughout the state, which promises so much for the future development of art in Texas."

The new Public Museum at Oshkosh, Wisconsin, recently held its first exhibition from The American Federation of Arts, consisting of thirty-four paintings by such well-known artists as Bruce Crane, Charles W. Hawthorne, Edward W. Redfield, etc. It was encouraging to hear how well the exhibition was received. The Curator of Art wrote as follows:

"Besides the Woman's Clubs that meet here we are having classes in the public schools. These we talk to about the pictures and the artists. It is marvelous the way these children just drink in the beauty of the paintings. Think what it means to have a class of sixty youngsters eagerly listening for an hour and keeping quiet."

A "Group Exhibition," assembled for us by M. Jean MacLane (Mrs. John C. Johansen), represents the work of six distinguished American painters—Roy Brown, Howard Giles, Ernest Lawson, Eugene Savage, Frederick Waugh and M. Jean MacLane.

No less than 145 American artists and 26 Canadian artists have contributed this season to our Traveling Exhibitions of Oil Paintings.—Some of the artists have generously lent as many as five or six examples of their work for one collection—as in the case of the "Group"—others have contributed pictures to three or four different exhibitions. In addition there are approximately 70 artists represented in the three loan collections from the Metropolitan Museum, making over 240 artists in all.

In connection with the 9 exhibitions which are being circulated among colleges and universities this season the following interesting comments have been received:

*From Ohio Wesleyan University, Delaware, Ohio.
Exhibition lent by the Metropolitan Museum of Art*

"Before the collection arrived students in Art Appreciation and various courses had to read up all they could find about the artists represented and write an article about any two they chose.

They were much more enthusiastic about the exhibition the longer it remained than they were at first, which shows they got a great deal out of it. Many of our town visitors were very enthusiastic.

"We have quite a large group of students in our department who have traveled extensively. One whose home is in Scotland, another from India who has visited the European galleries. Several others have traveled a great deal about Europe and I found they were the most responsive.

"The Art School Faculty felt the exhibit was well chosen from an educational standpoint. A good many schools were represented. There were a good many different kinds of paintings in the collection. There was a fine variety in technique shown and artists of established rank in the art of the past were represented.

"We liked it very much on the whole and I think the students gained a very great deal from having a taste of just this kind of an exhibit."

*From Lehigh University, Bethlehem, Pa.
Exhibition of Work by Contemporary American Artists*

"We have sold Schofield's painting 'Boddinick Farm' from the exhibition. We are very much pleased with the collection.

"The committee that I appointed to take charge of the exhibition of the paintings by contemporary American artists feels so well satisfied with the success of the exhibition that it is recommending that a similar exhibition be held annually, providing arrangement to this end can be made with your organization. I shall be glad, therefore, if in due time you will advise me concerning similar traveling collections which you propose to bring together during the academic year 1927-28."

*From The University of Utah, Salt Lake City, Utah.
Exhibition of Water Colors from the Boston Society of Water Color Painters*

"The paintings arrived here in excellent condition. . . . We are certainly very well pleased with the pictures and the attendance was as large, if not larger, than last spring when we had the oil paintings. These pictures were very much appreciated."

*From Massachusetts Agricultural College,
Amherst, Mass.
Exhibition of Original Etchings and Wood Block Prints*

"Let me say that we always use such exhibitions here more or less definitely for class purposes. During this term I have a large class in art appreciation and have required written reports on both the exhibitions which you have kindly loaned us (The Contemporary Oil Paintings and the Original Prints). It may interest you to know that a number of the more serious students (there are fifty in the class) claimed that they learned more from the prints than from the paintings and got more enjoyment from them.

"On the whole we have been greatly gratified by the response from our students and from the public to both these exhibitions and wish to thank you for your kindness and courtesy."

*From Michigan State College, East Lansing, Mich.
Exhibition of Reproductions in Color by the
Great Masters*

"Our exhibition closed this afternoon. Up to the last a great deal of interest was shown in the exhibit, not only by our students but by people in general. A great number of visitors came from Lansing. It has stimulated action in other related organizations that no doubt you will later be asked to help and will be able to render them great service as they are very anxious to develop along art lines."

CHARLES D. WALCOTT

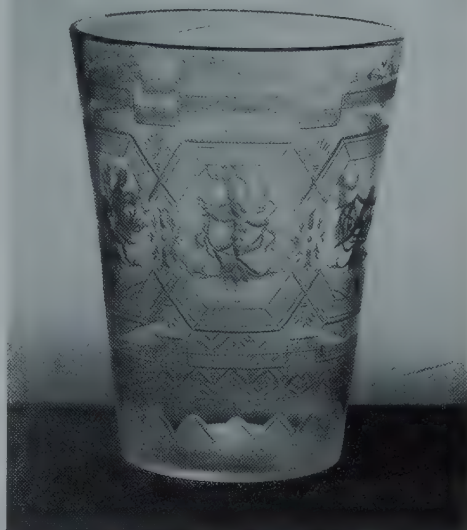
On February 10, at his home in Washington, Charles D. Walcott, Secretary of the Smithsonian Institution and Vice-President of the American Federation of Arts, passed away. Dr. Walcott was best known as a scientist, but his interests were not restricted to this field alone. He was intensely interested in the conservation of our national resources, actively engaged in promoting not only scientific research but also the development of a National Gallery of Art—one whose life was largely given to service for the public good.

NOTES

THE
DECORATIVE
ARTS OF
SWEDEN

Special note should be made of an exhibition of Swedish Contemporary Decorative Arts which had its first showing in this country in the Metropolitan Museum of Art, January 17 to February 27. The private view was preceded by brief exercises in which His Excellency, Wollmar Bostrom, Minister of Sweden to the United States, and Robert W. de Forest, President of the Museum, participated. During his recent visit to New York, H. R. H. the Crown Prince of Sweden graciously consented to permit the exhibition to be held under his auspices. The distinguished Swedish Committee that has had the exhibition in charge is headed by H. R. H. Prince Eugene of Sweden as honorary chairman, with His Excellency, H. Lagercrantz, formerly Minister of Sweden to the United States, and Josef Sachs, Managing Director of A. B. Nordiska Kompaniet, respectively chairman and vice-chairman.

Joseph Breck, Assistant Director of the Metropolitan Museum of Art and Curator of Decorative Arts, in the January number of the *Bulletin* of the Metropolitan Museum



Courtesy of the Metropolitan Museum of Art

GLASS TUMBLER DESIGNED BY SIMON GATE,
EXECUTED BY ORREFORS GLASS
MANUFACTORY
SWEDISH EXHIBITION

has this to say of Swedish contemporary decorative arts:

"From many centuries of study of folk-art the modern Swedish craftsman has inherited an instinctive sense of vigorous, unsophisticated decoration. Of first importance in the dissemination of this influence are the remarkable collections of peasant art in the Nordiska Museet at Stockholm with its open-air branch at Skansen, and the craft work along traditional lines, especially in the field of textiles, of the Svenska Hemslojdsföreningarnas Riksförbund (National Federation of the Swedish Societies for Home Industries), a federation of twenty-seven regional guilds. Another association of conservative character, but animated by more modern tendencies, is the Föreningen för Svensk Hemslojd (Association for Swedish Home Industry). A third, the Föreningen Handarbetets Vänner (Association of the Friends of Handicraft), although drawing inspiration from the old peasant arts, stresses originality in design.

"If Swedish contemporary art shows the influence of ancient folk-art, it also shows,



Courtesy of the Metropolitan Museum of Art
SILVER BOWL EXECUTED BY GULDSMEDS, A.B.
SWEDISH EXHIBITION

although perhaps less obviously, the influence of the happy assimilation of French Art and culture that marked the eighteenth and the early nineteenth century in Sweden. French example imposed upon Swedish art a discipline of self-restraint, and revealed the charm of classic simplicity and refinement. The lesson was well learned. It is responsible, in part at least, for the sobriety that characterizes Sweden's applied arts of today.

"A third factor has still to be mentioned, the influence of the international movement for the regeneration of the decorative arts, which has made such notable progress in Europe during the last quarter of a century. . . .

"No agency has been more active in Sweden during the past ten years or so in spreading the influence of this reform movement than the venerable Svenska Slöjdföreningen (Swedish Association of Arts and Crafts). The activities of this society which include publications, exhibitions, competitions, lectures, and liaison work between manufacturer and artist, have been a great stimulus to the recent development of the applied arts in Sweden, especially in the more intelligent utilization of the means of mechanical production.

"Sweden is not a rich country. There is, accordingly, little demand for articles of luxury. With a few exceptions, such, for instance, as some of the glass work of Orrefors, contemporary Swedish decorative art is far from expensive or luxurious in char-

acter. It reflects, on the contrary, the tastes and needs of the comfortable middle class for which it is made. Naturally, this condition imposes limitations, but they are offset by the great advantage to those who are creating a modern style of having a basis of firm, popular support upon which to build. These Swedish productions give an impression of permanency—of 'belonging'—which is often missing in the applied arts of other countries where they are more dependent upon the varying tastes of individuals."

It is some years since the paintings of Jean Julien Lemordant were first shown in this country. Lemordant, it will be remembered, was one of the most promising of the young artists of France at the time the Great War began. In the war he was seriously wounded, and after a time, lost his sight. But Lemordant's courage and his love of art never faltered. In 1918 he came to this country with the purpose not of showing his own works but of speaking to our people, in a time of world confusion, on the real significance of art and its relation to life. His visit to this country was made on the invitation of several universities, and by Yale University he was awarded the Howland Prize. His works, which were shown at that time were chiefly studies of important decorations which he had painted for the Theatre at Rennes, the Hotel de l'Epee at Quimper, and for several private residences in Paris. These decorative designs, however, did not fully express the full range of Lemordant's art; therefore it was felt that another exhibition ought to be held, comprising a series of drawings and paintings executed by the artist in picturesque Brittany and the first line trenches during the Great War. It was this side of the important work of Jean Julien Lemordant, entirely new to America, which was presented in an exhibition at the Wildenstein Galleries, New York, in January.

Among the great outstanding figures of the war, inspiring through heroism and, though blinded, far-seeing vision, Lemordant is particularly imposing. His works and a knowledge of his courage, purpose and ideals will do much to hearten and strengthen art workers in this country.

At the Annual Meeting of the Governing Members of the Art Institute of Chicago held on January 17, an interesting report was presented covering the activities of the organization for the year 1926. During the year eight names were added to the list of Benefactors of the Art Institute, embracing those whose gifts have amounted to \$25,000 or more. These are Adolphus C. Bartlett, Frederic Clay Bartlett, Helen L. Birch Bartlett, James Deering, Victor F. Lawson, Pauline Kohlsaet Palmer, William P. Tuttle and John H. Wrenn. Annual members of the Institute now number 8,625, life members 6,393, sustaining members 191, and governing members 247, making a total membership of 15,461, a gain of 915 members for the year. The students' attendance in the school reached a total of 4,158, including all classes. The number of lectures given in Fullerton Hall was 302; these were attended by 78,596 members and visitors. The number of those making use of Ryerson and Burnham Libraries was 118,000, and 80,000 lantern slides and photographs were lent. There were 76 temporary exhibitions held during the year in the Museum's galleries. An interesting feature of this report was that relating to the Goodman Memorial Theatre, one of the most recently established branches of the Art Institute. In this theatre, which also houses the Art Institute School of the Drama, 157 performances were given by the Repertory Company, and these were attended by more than 26,000 persons.

The Art Institute is showing at the present time two important exhibitions assembled by local organizations. These are the 31st Annual Exhibition of Work by Artists of Chicago and vicinity, which opened on February 3 to continue to March 8, and the Annual International Exhibition of the Chicago Society of Etchers, which opened a week earlier and will continue to the same closing date.

In connection with the former nineteen money prizes were awarded, ranging in value from \$100 to \$750. In the latter exhibition over \$2,000 worth of prints were purchased by visitors during the first few days. Thirteen etchings also were purchased by the Society for the Art Institute.

After serving for nearly sixteen years, Samuel O. Buckner has resigned as president and member of the Board of Trustees of the Milwaukee Art Institute.

Mr. Buckner's resignation was accepted with great reluctance, and a resolution expressing appreciation of what he had done for the Institute during his presidency was unanimously passed. At a subsequent meeting Mr. Adolph Finkler, a member of the board, was elected to fill the unexpired term of Mr. Buckner.

In his letter of resignation Mr. Buckner stated that he had for some time wished to be relieved of the responsibility which the office he had so held imposed, and that he felt that this was an opportune time to do so, inasmuch as the Institute was now in a very prosperous condition, and with Mr. Alfred G. Pelikan as director, the outlook was most favorable for satisfactory growth. He commended especially Mr. Pelikan's efforts during the past year in creating an interest in the fine arts among the school children and their teachers in Milwaukee.

The Milwaukee Art Institute showed last month an exhibition of works by contemporary American artists assembled last summer from the artists' studios and sent on circuit by the American Federation of Arts. At the same time there was shown in the large gallery of the Institute a collection of sculpture by some of the leading American sculptors. Special emphasis was placed on the work of Louis Mayer, born in Milwaukee in 1868, both painter and sculptor, a member of the Salmagundi Club and the Wisconsin Painters and Sculptors.

An International Exhibition of Children's Books was held during the winter at the Art Institute and much advertised by cards in the street cars. This advertising was a contribution of the local street railroad company to education in art.

Lorado Taft has given a series of lectures on sculpture at the Art Institute this season. The Director, Mr. Pelikan, has lectured outside of the Museum to a number of local organizations, and visits have been made to the Museum by members of the various local bodies.

There is no doubt that the Milwaukee Art Institute is carrying on valuable work.

A UNIQUE
INTER-
SCHOLASTIC
ART
COMPETITION

The University Interscholastic League, in cooperation with the Texas Fine Arts Association, and under the immediate direction of Professor Samuel E. Gideon, of the University of Texas, will this year include a free-for-all competition to which any high school student eligible under Article VIII of the League Constitution and Rules and who is a student in a member-school of the League will be admitted.

This contest will be held at the Ney Museum, Austin, Texas, on May 6. It will take the form of a competition in drawing of a group of still life in charcoal during a period of not more than six consecutive hours. Drawing materials and luncheon are to be supplied the competitors, and the prize is to be a medal designed by Gutzon Borglum, who will deliver a lecture to the competing students on some appropriate topic during their stay in Austin. Other entertainment will be provided by the Arts Association and art lovers of Austin.

It is hoped that this competition will prove so productive of result and so popular that it will eventually be included in the regular Interscholastic League district meets, thus forming a tangible union between art and athletics.

THE NEWARK
MUSEUM

The Newark Art Museum has lately acquired by purchase several important works in sculpture by living American sculptors, which are now on view in its galleries. The group includes John Flanagan's portrait bust of Augustus Saint-Gaudens; "Pan of Rohallion," by Frederick W. MacMonnies; "Yawning Tiger," by Anna Vaughn Hyatt Huntington; "The Surf," by Chester Beach; "Anatole," by Duncan Ferguson; and a "Baby's Head," by Trygve Hammer. These purchases were made with funds presented to the Museum by Mr. and Mrs. Felix Fuld, through whose generosity, also, the Museum was enabled last year to acquire for its collections a group of twenty-five paintings by living American artists. This group of paintings has this year been supplemented with several additional examples. These purchases have been made in accordance with the convic-



PAN OF ROHALLION

FREDERICK W. MACMONNIES

GIFT OF MR. AND MRS. FELIX FULD
TO THE NEWARK ART MUSEUM

tion of those directing the policies of this museum, that among its most important functions is the presentation of the works of living American artists.

This museum also gives an excellent example of cooperation between museum and department store in its series of five Thursday evening lectures given by Miss Grace Cornell to a group of executives and department store heads of the firm of Bamberger and Company. The lectures are given in study rooms of the Newark Museum, and



YAWNING TIGER

ANNA VAUGHN HYATT HUNTINGTON

GIFT OF MR. AND MRS. FELIX FULD TO THE NEWARK ART MUSEUM

the lecturer uses material from the Museum's collections as well as merchandize from the Bamberger store as illustrations. She shows, through the use of this material, examples of good and bad taste in modern fabrics, and also the type of products appealing to the various purchasers, those of refined and those of uncultivated taste. The use of department store material in museum lectures illustrates the point frequently made by Mr. John Cotton Dana, Director of the Newark Museum, that the department store is the museum of today and that it exerts a strong influence in improving the standard of public taste. "Art may be found in the department store," says Mr. Dana, "as well as in the museum. Art is not something in a museum or gallery collection. Art is where it is seen and not merely where self-constituted authorities place it."

THE TOLEDO MUSEUM OF ART

At the most recent annual meeting of the Trustees of the Toledo Museum of Art, Mr. Blake-More Godwin, for more than ten years Curator of the Museum, was appointed Director to succeed the late George W. Stevens.

Mr. Godwin received his early training for museum work at the University of Missouri and at Princeton, serving at the former institution as assistant to Dr. John Pickard,

Curator of the University Museum and Professor of Classical Archaeology and the History of Art. He was later Fellow in Art and Archaeology at Princeton and from there upon receiving his Master's degree, went to the Toledo Museum of Art as Curator. As such, he was closely associated with Mr. Stevens in the development of the Museum and gained clear insight into the latter's policies and ideals in the upbuilding of its work. His recent appointment as Director of the Museum, therefore, insures the continuance of those policies which have made it one of the outstanding art museums of the country. Mr. Godwin is a member of the Museum Directors Association, the College Art Association, the Archaeological Institute of America, and other national organizations. He has also taken prominent part in the civic life of Toledo and was for many years a member of the Board of Trustees of the University of Toledo. He is the author of several biographies of contemporary American artists, and has contributed authoritative articles on art and archaeology to the leading art publications in this country.

At this same meeting Mrs. George W. Stevens, for many years Assistant Director of the Museum, was elected to the Board of Trustees to fill the unexpired term of the late Mr. George W. Stevens.

A recital dedicating the organ presented to the Museum by Miss Sarah Miller Libbey

and Mrs. Alice Libbey Walbridge, sisters of the founder, was given on January 5 by Lynnwood Farnam.

At the January meeting of the Trustees of the Museum resolutions of appreciation of the late George W. Stevens were passed. In a measure these resolutions were a tribute not only to Mr. Stevens but to the late Edward Drummond Libbey, through whose generosity, confidence, sympathy and foresight Mr. Stevens was enabled to perform a great and permanently beneficent work.

Two important exhibitions
PHILADELPHIA took place during January,
NOTES one at the Art Alliance and
the other at the Art Club.

Two galleries at the Alliance were given over to one-man shows by R. Sloan Bredin and John F. Folinsbee of the Delaware valley colony of artists, while, at the Art Club, Arrah Lee Gaul placed on public view sixty studies made at the Sesquicentennial.

It is said to be the first time that either Bredin or Folinsbee have put on one-man exhibitions in this city. Bredin revealed himself as a figure and portrait painter rather than a landscapist, an artist interested in effects of light, and in decorative arrangement of figures, especially girls in fresh summery dresses of pastel tones. Folinsbee, on the other hand, contributed landscapes only, ranging from the low-keyed studies made along the canals in Pennsylvania and New Jersey, to the higher toned and more sunny sketches of last summer when the artist spent several months in France.

As typical of the work being accomplished by the younger generation of Delaware valley painters, the exhibitions were especially noteworthy. They marked also the first one-man shows of paintings by local artists held in the new Art Alliance headquarters.

In addition to the paintings, the Art Alliance has added an interesting collection of small sculptures to round out its art activities.

Miss Gaul holds the distinction of having been the only "official painter of the Sesquicentennial Grounds," a title conferred upon her after she had shown her desire and ability to chronicle High Street on canvas. She spent all her time during the summer

sketching on the street and in its vicinity, and her assembled studies provide a color history of one of the exposition's most worthwhile features, historically and artistically. The women of the city who were responsible for the reproduction of old High Street are said to be much interested in the series of sketches thus perpetuating its memory, and it is probable that the collection will be held together as a memorial. D. G.

ART IN SEATTLE

The Seattle Fine Arts Society has lately moved into new quarters, 823 Skinner Building, and has inaugurated its change of residence by an exhibition of portraits. This exhibition comprises about fifty paintings and works in sculpture loaned by residents of Seattle and Tacoma. Allan Clark of Tacoma, a talented young sculptor, is represented by a number of fine pieces; and from the Charles N. Frye Gallery, one of the largest and best privately owned collections on the coast, were lent some choice examples of European art. Among the paintings shown were "The Crystal Ball" by E. A. Walton, a well-known British painter, a portrait of Maude Adams by R. F. Lane, a portrait of Mozart by Munkacsy, a Russian painter, and portraits by Lenbach and Stuck, famous Germans. According to report there was an excellent portrait study of the Seattle capitalist, Mr. Edgar Ames, by A. Tegtstrom, and a portrait of a Norwegian officer by Y. Sonnicksen, both artists of Scandinavian origin who are now citizens of Seattle, evidencing again the gifts that have been brought to this country through individuals from foreign lands.

Eustace P. Ziegler has just completed a commission for two new murals in the Marine Room of the Olympic Hotel. Incident to a recent remodeling of this much admired grill, the feature of whose decoration is a succession of marine studies by Thornton, presenting ships identified with the history of the northwest, two new wall spaces were created, and to Mr. Ziegler was given the commission to complete the series. He has accomplished the task with conspicuous success, harmonizing his own design and color with that of the original artist with consistency and without sacrifice of his own independence of conception. For his sub-



HILLS OF HOME

ROBERT NISBET

AWARDED THIRD PRIZE, MEMBERS' EXHIBITION, NATIONAL ARTS CLUB

jects Mr. Ziegler chose the *St. Peter*, the ship with which Admiral Bering discovered land in Alaska, and the scene of the laying at Nootka Bay of the keel for the first ship built in the Pacific Northwest. The former the artist has shown riding high at sea near the scene of the discovery, with Mt. St. Elias in the background; the latter shows also the opportune visit in the harbor at Nootka Bay of the *New Northwestern*, the first ship flying the American flag to enter Puget Sound. The two panels are admirably executed with the vigor and breadth of treatment characteristic of this painter's work and add appreciably to the interest of a very interesting room.

Paul Gustin, one of the ablest painters of the northwest, held a one-man exhibit at the gallery of the Society of Fine Arts during the month of February. Mr. Gustin's work is vigorous and free, confident in its execution and full of feeling. He showed some seventy-five pictures, consisting prin-

cipally of landscapes in oils and water color, but including a group of etchings. Mr. Gustin's subjects are both local and foreign, many of the latter representing work done during two years recently spent in Italy and France.

To lend enthusiasm and support to the Civic Opera Association of Seattle, and to encourage original work among local students and artists, the Society of Fine Arts held during January a poster contest, \$250 in prizes being awarded among the winners in two classes of the contest. The contest attracted some seventy-five entrants, and prizes were awarded to the following: Class A (professional and amateur artists): first, May Warner; second, A. Marshall Reid; third, Ross R. Gill. Class B (students): first, Harriet Todd; second, Ourin Harris; third, Floragnes Smith.

Under the auspices of the Seattle Society of Fine Arts, Dr. George Harold Edgell, dean of the postgraduate school of architecture at



PORTRAIT OF MISS MARY LOUISE JACKSON

JOHANNA K. W. HAILMAN

RECENTLY SHOWN AT THE CARNEGIE INSTITUTE, PITTSBURGH

Harvard University, delivered a lecture on January 21 on "Some Aspects of American Architecture." Dr. Edgell's running fire of brilliant comment was illustrated by stereopticon views of recent structures, principally of the industrial and skyscraper construction. During his brief stay in the city Dr. Edgell addressed the assembled students at the University of Washington and was the principal speaker at the annual banquet of the Washington State Chapter of the American Institute of Architects. He was also entertained at luncheon by the Harvard Club.

Ambrose Patterson, instructor in painting

at the University of Washington and one of the outstanding artists of the northwest, has recently had an exhibition of paintings at the Montross Gallery in New York. From New York the exhibit has been forwarded to Toledo.

At the Carnegie Institute, Pittsburgh, from January 7 to March 1 there was held an exhibition of oil paintings and water colors by Johanna K. W. Hailman, a resident of Pittsburgh, who has won well-merited distinction in the field of art. The

exhibition was made up of landscapes and portraits in oil and water colors, largely of scenes in Florida and the Bahamas where Mrs. Hailman spends her winters.

Mrs. Hailman is one of the best known women painters in this country. She has studied under her father, Joseph R. Woodwell, who was a gifted painter and a trustee of the Carnegie Institute. Her portrait of the late Judge John D. Shafer, which was painted for the Allegheny County Bar Association, was shown in the Carnegie Institute's Twenty-fifth International Exhibition. Mrs. Hailman has had a special exhibition in the Corcoran Gallery of Art, Washington; and a group of her paintings was included in the Sesquicentennial Exposition in Philadelphia. At the Panama-Pacific Exposition in 1915 she was awarded a silver medal.

Announcement has recently been made that Mrs. Hailman has been commissioned to paint a portrait of the late Douglas Stewart, for many years Director of the Museum of the Carnegie Institute. When finished this portrait will be hung in the permanent collection of the Institute.

ART IN TAMPA The Tampa Art Institute has lately been reorganized and is now putting into effect a programme of activities which includes the showing of a number of exhibitions of note. Among them are a collection of water colors of southern scenes by Alice Huger Smith of Charleston, S. C., and a group of etchings by contemporary etchers; paintings by instructors in the Grand Central School of Art, New York—Wayman Adams, Herbert Meyer, George Pearse Ennis, Sigurd Skou and others; paintings and hand-made jewelry by Louise Jordan Liddell, a member of the Boston Society of Arts and Crafts; and the Walsh Collection from Spokane, Washington.

These exhibitions were shown in temporary galleries in the city auditorium, pending the erection of the Institute's own building, plans for which have been drawn by Nicholas Mitchell of New York. The necessary building funds are being raised.

The Tampa Art Institute, which is a chapter of the American Federation of Arts, is, in addition to its other activities, sponsoring the formation of an art class and sketching club.

At the Tampa Fair in February a group of thirty paintings by American artists sent out by the American Federation of Arts was shown.

ST. LOUIS NOTES Exhibitions at the City Art Museum in February included the memorial exhibitions of paintings by Max

Bohm and recent marine paintings by William Ritschel. Two paintings by Dwight W. Tryon have been acquired by the Museum from a fund established by William K. Bixby, President of the Board of Control, for the purchase of the works of American artists. From the Bixby fund a total of twenty-seven paintings, all by distinguished artists, have been acquired. Besides the Tryon paintings in this collection are canvases by George Inness, Thomas W. Dewing, Horatio Walker, Edmund C. Tarbell, Edward W. Redfield, Childe Hassam, Birge Harrison and John La Farge.

Educational activities at the Museum have included illustrated lectures by Rev. Francis X. Mannhardt, Professor of Ecclesiastical Art History, of St. Louis University, on "St. Francis of Assisi in Art," "Japanese Festivals illustrated by Japanese Prints" by Clara Blattner, and "America's Contribution to Architecture," by Prof. Lawrence Hill of the Architectural Department of Washington University. A demonstration of "How a Picture is Painted" was made for the children of the Story Hour by Tom P. Barnett.

The *Post-Dispatch* Black and White Competitive Exhibition for pictures of local scenes was on view at the Artists' Guild until February 16. A special jury composed of R. Fairweather Babcock, Louis Grell and John Spelman, all of Chicago, awarded the prizes. C. K. Gleeson was awarded the first prize of \$250 for his etching entitled "In the Playground," depicting a group of children on a piece of revolving play apparatus in Carr Square. E. Oscar Thalinger won the second prize of \$100 for an oil painting of the Bell Telephone Building towering above surrounding buildings. The third prize of \$50 went to a linoleum block print by David F. Leavitt of a view of the interior of the bird cage at the Zoo in Forest Park. Honorable mentions were given to Victor J. Kunz, E. Yohncke and Wallace Bassford.

There were 135 entries. The *Post-Dispatch* is also sponsoring a St. Louis-in-color competition, for which there are \$500 in prizes. Artists are busy preparing their canvases which will be on view at the Guild Galleries in March and April.

An exhibition of water colors, sketches and decorations by Mildred Bailey Carpenter was on display in the art room of the Public Library during February.

Water colors and drawings by Albert Hirschfeld were shown at the Newhouse Galleries from January 17 to 31. The subjects were mostly sketches made in Spain, north Africa and Italy.

The Friends of Local Artists, whose purpose is to purchase from the Annual Competitive Exhibition of St. Louis Artists paintings to be presented to the public schools, have announced the purchase of a framed batik panel by Tomaska Milovich entitled "Trees and Flowers," and a painting, "Birch Point, Michigan," by Augusta Finkelnburg. This organization, founded by Mr. Percy Werner in 1919, has presented eleven paintings by St. Louis artists to the schools. They are: "Salting the Catch," by Katherine Cherry; "Riverside Drive," by Charles Galt; "Indians Threshing Wheat," by Oscar Berninghaus; "Wash Day in Mexico," by C. K. Gleeson; "Maidens and Pages," by Mildred Bailey Carpenter; "Wonder," by Gisella Loeffler; "At Close of Day," by Tom P. Barnett; "Salutation," by Edmund H. Wuerpel; "The Birches," by Gustav F. Goetsch, and the two just purchased.

M. P.

IN
BOSTON

A memorial exhibition of the work of Claude Monet opened at the Museum of Fine Arts, January 16.

Seventy-nine canvases showed the range of the artist's work from his earliest days, when he was only a little removed from the Barbizon group, through the period of his emancipation in the early seventies to his later achievements on which his fame so largely rests.

The foundation of the exhibition was a group of twenty-one canvases owned by the Museum, to which were added fifty-eight from private collections among which are those of Mrs. William Lowell Putnam, Presi-

dent A. Lawrence Lowell of Harvard, Robert Treat Paine, 2nd, and the Honorable Alvin T. Fuller. The New York exhibition, shown simultaneously with that of Boston, was small and permitted an easy study of the artist's development. The Boston exhibition, on the other hand, was fortunate in showing many moods of the artist's work in that period when his chief concern was to catch on his canvas the subtle movement and color of the atmosphere which his penetrating eye discerned between himself and his subjects.

Several important paintings have been added to the Museum collections during the past weeks. Tintoretto's "The Adoration of the Magi" brings to Boston a large painting representing the Venetian School in its great period of the sixteenth century. Through the generosity of Robert Treat Paine, 2nd, El Greco's "Saint Martin Dividing His Coat with a Beggar" has been acquired, subject to Mr. Paine's life interest. It will be placed on exhibition at the Museum in the near future. Degas' small canvas, "At the Races," is a third important acquisition. The Juliana Cheney Edwards collection of paintings bequeathed to the Museum by the late Robert J. Edwards has also been on view since February 1.

The Boston Art Club had its winter exhibition in January. An interior by William Paxton, marines by George Bellows and Frederick Waugh, paintings of peasant boys by Robert Henri, and various subjects by George Luks, Jonas Lie, Stanley Woodward, Charles Hopkinson, Charles Woodward, indicate the versatility and high level of the showing. Stanley Woodward, John Lavalley and Harry Sutton, Jr., had a joint exhibition at the St. Botolph Club late in January. Edmund C. Tarbell was at the Guild of Boston Artists with a comprehensive group of paintings, among which were portraits of President Coolidge and Justice Robert Grant.

While a remarkable collection of original lithographs was hung at Casson Gallery, in an adjoining room of the same gallery were shown etchings and lithographs by the famous French master, J. L. Forain. At about the same time, lithographs and water colors by Joseph Pennell were at the Vose Gallery, where the paintings of Robert Vonnob were shown simultaneously.



MARJORIE WALBRIDGE
WAX MINIATURE BY RUTH BURKE

Boston's first independent art exhibition was held in the new gallery of the Society of Independent Artists on Beacon Hill from January 16 to February 5. The showing comprised several hundred paintings and a few works in sculpture by such artists as Guy P. Du Bois, Eben F. Comins, George Biddle, Paul Burlin, Eleanor Curtis Ahl, Emil J. Bistram, Henry W. Moore, Daphne Dunbar, and Mary Eleanor Abbott, to name only a few.

A. W. K.

While the Boston Society of Arts and Crafts is completing its final plans for the Tricennial Exhibition which opens at the Museum of Fine Arts, March 1, announcement comes from the president and directors of the Society that a grant of \$10,000 has been made to it by Mr. John D. Rockefeller, Jr. The fund which Mr. Rockefeller has so generously placed at the disposal of the Society will be used for the development of the New York shop, now at its new location, 721 Madison Avenue between Sixty-third and Sixty-fourth streets. The New York

shop was started three years ago by the Boston Society for the purpose of placing the best American handicraft available in an accessible center for the metropolitan public. Mr. Rockefeller's generosity makes possible a more speedy and satisfactory development of the plan.

Two galleries at the Museum are being devoted to the exhibition, March 1 to 20. One houses the ecclesiastical work, including stained glass, wrought iron, and wood-carving, while the other contains a variety of hand wrought objects representing the various crafts pursued in this country.

An exhibition of wax miniatures executed by Miss Ruth Burke will open in the Society Gallery in Boston late in March. Examples of old miniatures from the collection of waxes owned by Reverend Dr. Glenn Tilley Morse will also be shown. Miss Burke's work more nearly approaches the style of the beautiful jewelled portrait medallions made by the fifteenth century Italian jewelers and sculptors than those executed by the later French and English schools. She models in colored waxes on enamel grounds and frequently enriches her miniatures with precious stones. Miss Burke and Miss Ethel Mundy are the only American artists working to any extent in this medium, which was, until a hundred years ago, favored by the royalty and aristocracy of many countries. Miss Burke exhibited at the winter show at the Academy of Design, New York, and was represented in the member's exhibition at The National Arts Club in New York.

John F. Grabau, a master craftsman, executed the binding in levant for an illuminated book presented to Queen Marie, and containing on vellum the listeners' replies to her first radio address delivered in this country. The design was executed in colored inlays of leather and delicate gold tooling.

George E. Germer has recently completed two important ecclesiastical pieces in silver, a ciborium and a monstrance.

A. W. K.

LONDON NOTES

The exhibition of Flemish and Belgian Art—from 1300 to 1900—which I foreshadowed in my last month's notes, has now opened to the public and at once proved, as I had there anticipated, an



PORTRAIT OF GUILLAUME MOREEL

MEMLING

LENT BY THE ROYAL MUSEUM, BRUSSELS, TO A NOTABLE EXHIBITION OF FLEMISH AND
BELGIAN ART, BURLINGTON HOUSE, LONDON

unqualified success. It would be, I believe, no exaggeration to state that no winter show of the same importance has been seen at Burlington House for the last thirty years, and indeed the last forty might be yet nearer the mark. It has been international in the fullest sense, both Belgium and France contributing generously, as well as our own king and great private collectors, while the Austrian Government has lent some superb tapestries, and some primitives of the first merit have come from across the Atlantic. This last feature is not to be overlooked, for it shows that the fine American collections, which have been built up in the last fifty

years, now take their fully recognized place in the world's greatest art.

We commence with the best, for it can hardly be denied that the two first rooms, dedicated to the earlier Flemish masters, are the cream of the whole exhibition. To me, personally, as an inveterate and devoted admirer of Italian art, in studying these Flemish primitives, with their unsurpassed art and the story of their times, the similarity and yet the contrast with the Italians has been fascinating. The former because, just like Italy, we find the outspringing in the old cities such as Bruges, Ghent, Louvain, Mechlin, Ypres, of the intense corporate



PORTRAIT OF BARBARA DE VLANDERBERGH

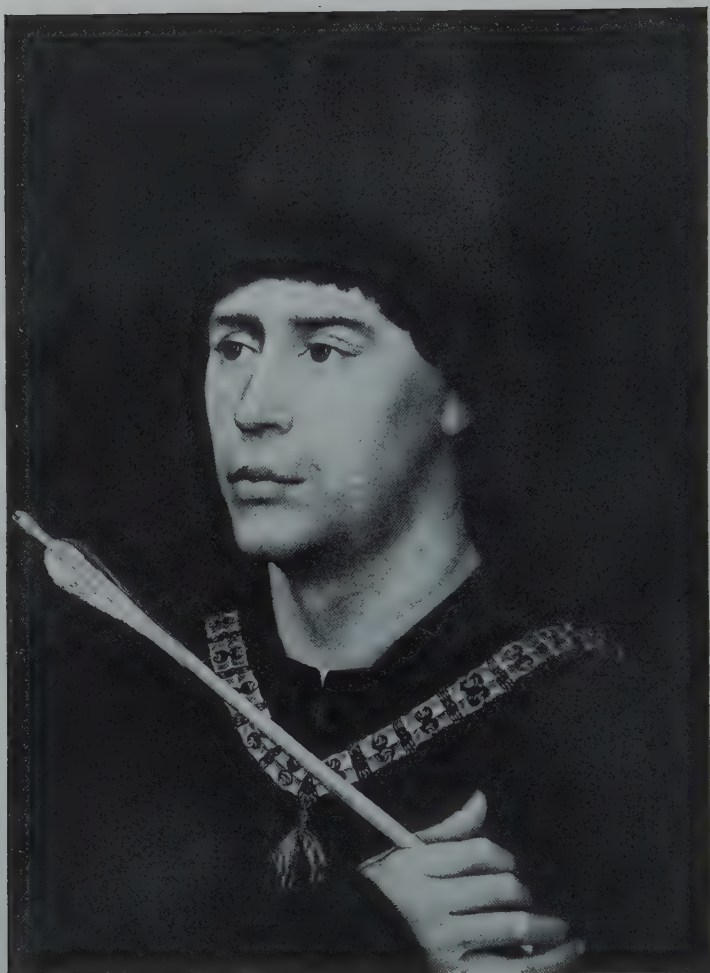
MEMLING

LENT BY THE ROYAL MUSEUM, BRUSSELS, TO A NOTABLE EXHIBITION OF FLEMISH AND
BELGIAN ART, BURLINGTON HOUSE, LONDON

burgher life, moulded within the guilds, of which the painters formed one; the contrast, because it is here the northern spirit, and physical type expressing itself in these earnest figures of men and women, with hands often clasped in prayer. Nor would it be right to consider the art of the two Van Eycks as springing into being with nothing behind; on the contrary, it was the result of the earlier work of the guilds of painters and tapestry workers who for years had been preparing the way. Although the world famous "Adoration of the Lamb" could not be spared us, we have here some representative work by the two brothers, notably the

fine "Three Maries at the Sepulchre" by Hubert Van Eyck—lent by Sir Herbert Cook—which was shown at the Guildhall Exhibition of 1906, and Jan Van Eyck's portrait of his wife, with its legend and date "My husband finished me (*me complevit*) 1439." Beside this hangs Jan's "St. Barbara," lent by the Antwerp Museum, exquisite in its drawing of the figure and the Gothic tower which forms the background.

Then we come to a group of works by a master of exceptional interest. Born at Tournai about 1400, Roger van der Weyden went south to Italy in an age when Masaccio had completed his Brancacci frescoes, when



PORTRAIT OF ANTHONY, GRAND BATARD DE BOURGOGNE
 (Man with the Arrow) VAN DER WEYDEN

LENT BY THE ROYAL MUSEUM, BRUSSELS, TO A NOTABLE EXHIBITION OF FLEMISH AND
 BELGIAN ART, BURLINGTON HOUSE, LONDON

Benozzo and his master Fra Angelico, were creating their visions of Paradise; and, coming back to Bruges, aflame with this inspiration he became the great religious painter of his time. But he remains still intensely Flemish, and as a portrait painter he is no less great. His "Leonello d'Este" portrait, lent by Colonel Friedsam, belongs obviously to his Italian visit, but as fine, or even finer, are two female portraits here, that of a Lady, lent by the Hon. Andrew W. Mellon of the U. S. A. Treasury, and that of an Elderly Woman, lent by John D. Rockefeller, Jr. But I select here for

illustration his "Man with the Arrow"—the portrait of "Antoine, Grand Batard de Bourgogne," the serious, sensitive, yet strong face looking out to hold our interest and sympathy. The "Pieta," lent by the Earl of Powys, appeared in the Guildhall Exhibition of 1906. After Roger we pass to Hans Memling, more peaceful in his art of piety, and no less well shown here. I had studied the master only last summer in Bruges and found again here his Diptych of the Virgin and Child from the Hospice de St. Jean, as well as his beautiful portrait of "Barbara de Vlaenderberch," from the

Brussels Musée Royal; and I could find no better illustration of the master than this typical Flemish lady, with her sweet, pensive face and hands joined in prayer. In the next room we are among the Franco-Flemish School, including the delightful "Master of the St. Lucy legend," that fine painter, Gerard David, with his picture stories of St. Nicholas of Bari and St. Anthony of Padua, and on the next wall Patinir with his fantastic landscapes.

Then, in the great Gallery III, there waits us a sudden and dramatic contrast. From this detailed, lovely, devotional work of the early Flemish we find ourselves in the seventeenth century, the art of Rubens, Van Dyck, Sustermans or Jacob Jordaens, with such courtly ecclesiastics as the Abbe Scaglia, "most slippery among political agents" (Van Dyck); as the superb "Don Diego Messia, Marquis of Leganés," a typical Spanish grandee and soldier (Rubens); as the beautiful Countess of Monmouth (Van Dyck); the "Portrait of a Man"—certainly to my mind a Medici Prince (Sustermans); or the luminous flesh painting in Jordaens "Pan and Syrinx," from the Musée des Beaux Arts of Brussels. The Flemish painters continue in the four galleries following, to end with modern Belgian art in Gallery IX—of interest, but what a drop after the giants of the seventeenth century, and yet more those marvelous primitives! In this necessarily brief notice I can only give my readers a summary of a display which is of unsurpassed interest and will be remembered for years; and here I feel that I must say a good word for the hard spade-work done in organizing by the Anglo-Belgian Union, by the Belgian Committee—especially M. Paul Lambotte—and by Mr. Maurice Brockwell, who has edited and prepared the catalogue.

I can only notice here briefly an exhibition to which I should like to have given more time—that of the collection of the late A. W. Coats, now being shown at the Suffolk Street Galleries. There are works here by Rembrandt, Franz Hals, Raeburn and Gainsborough; the fine "Christ in the House of Martha," by Vermeer of Delft, being bequeathed to the National Gallery of Scotland. The water colors, by Joseph Crawhall of the "Glasgow School" deserve special mention. S. B.

PARIS NOTES

The Louvre has recently accepted a number of legacies, the most important of which are nine small paintings by Corot. Two of these were bequeathed by M. Lemarinier, a great-grand-nephew of the painter, and the others came from the Messrs. Louis and Christian Robert, descendants of an intimate friend of Corot's with whom he passed many summers. Corot painted youth exquisitely, and four of these pictures are of children and young girls. The portrait of his young niece, Mlle. Sennegon, made in 1845, is irresistible, with her white tarlatan gown, her black mittens and her hat tied with blue ribbons. Among the other subjects, the "Chateau de Rosny" and "Florence seen from the Boboli Gardens" are gems. The Louvre now possesses over a hundred Corots.

At the Musée Jacquemart-André a new acquisition has created discussion as to its origin, a "Mater Dolorosa," which experts attribute to Roger Van der Weyden (Roger de la Pasture, born in Tournai, in French-speaking Belgium, but wrongly known by his Flemish name), and which is believed to belong to the French, not the Flemish school. This noble and beautiful painting of the Virgin is done on a deal panel about three feet high, with a golden background. It has probably come from some private oratory of the fifteenth century, but its history is uncertain like that of most all French art of the period, when religious wars dispersed and destroyed not only treasures of art but their records. What makes this Virgin remarkable is its emotional difference from so many others, its particular "sweet majesty," as M. Pierre de Nolhac describes it.

The Luxembourg, since its renovation last spring, has continued the excellent habit of giving new exhibitions in the former Salle Caillebotte, several of which have been noted here. The present exposition shows various works of Guy-Pierre Fauconnet, a young artist of original talent whose sudden death at the age of thirty-seven cut short a rich career. There are drawings, water colors, paintings, masks, all interesting and some admirable: one outline drawing of a nude reclining is worthy of almost any artist in its delicate pure beauty, its inevitableness of line. Fauconnet had attached himself especially to the theatre; but in

examining his collected work, its variety and its uneven character, it seems evident that he had not yet definitely found himself.

There has been a very satisfactory showing of the canvases of Eugène Boudin at the Durand-Ruel Gallery. It will be remembered that Boudin was a precursor and directive influence of Claude Monet. If Monet was the father of impressionism, Boudin was its grandfather. He painted pictures resplendent with light when this was novel and was fiercely criticized. It looked insipid to eyes accustomed to a less limpid atmosphere. Boudin's marines are marvelous. He it was who developed the play of light on water, who showed the effect of unseen winds blowing from definite quarters and producing definite results upon sails, upon the waves. He has not yet had his just share of glory, and Boudin was not the man to claim anything in his lifetime.

Maurice Denis' pictures at the Druet Gallery exhibit his customary, soft, apricot-hued light, his sincerity and religious feeling. But his men, women and children are as unattractive as ever, with their heavy, stolid faces and forms. In his religious processions one cannot but wonder why he makes the village participants show such vague, goose-like faces? But these processions are undeniably interesting and clever. Since his last exhibition M. Denis has been in the Midi and has brought back some very good pictures of that region of luminosity.

One of the most attractive of current collections was that of the *Fênetres fleuries* at the Weill Gallery, to celebrate its twenty-fifth anniversary. These flowery windows made a garden of the place. Mlle. Berthe Weill, founder of the gallery, was one of the first to brave ridicule and come to the help of the newer young painters, when their vogue had not yet begun and life for them was a serious problem. They are grateful to her now, and such men as Kisling, Simon Lévy, Utrillo, Raoul Dufy, respond to her appeal whenever she wants to organize any special show.

French sculpture does not keep pace with French painting. However, a strong group of the works of Madame Chana Orloff has been on view at the Druet Gallery. A powerful mastery of her material, and an artistic intelligence of a high order make the success of her very modern work.

LOUISE MORGAN SILL.

ITEMS

An exhibition of the works of Florence Este, consisting of paintings in her studio at the time of her recent death, will be held at the Hotel Jean Charpentier, 26 Faubourg St. Honore, Paris, March 9 to 23. A number of Miss Este's charming letters, with an appreciative introduction by Thornton Oakley, were published, it will be remembered, in the November, 1926, number of this magazine.

The College Art Association, which met at Harvard during the Christmas holidays, has elected the following officers for the ensuing year: John Shapley, president; A. V. Churchill, vice-president; James B. Munn, secretary; and J. Donald Young, treasurer.

An additional series of four orchestral concerts, David Mannes conducting, will be given at the Metropolitan Museum of Art on Saturday evenings, March 5, 12, 19, and 26 at 8 p. m. Preceding these concerts on each afternoon at 5:15, talks on the program will be given in the Lecture Hall by Mr. Thomas Whitney Surette. These concerts and lectures will be free to the public.

Mrs. Caroline Armington, with her husband, Frank M. Armington, both well known as artists and members of the Anglo-American Colony in Paris, is visiting the United States at the present time and exhibiting a group of her most recent etchings, first in New York in February and later in Cleveland, Chicago and other cities.

Four additional acres, adjacent to the site already secured for the new Art Institute in Dayton, were recently purchased by Mrs. H. G. Carnell and presented to the Institute. If all this property is used, it will surround the Institute with an 8-acre park. The building fund for the new Museum has now reached \$200,000.

The Dallas Art Association, which is a chapter of the American Federation of Arts, held during February a notable exhibition of American paintings selected and lent by the Grand Central Art Galleries, New York.

The Eastern Arts Association will hold its Eighteenth Annual Convention in Philadelphia, April 20 to 23, inclusive, with headquarters at the Benjamin Franklin Hotel.

BOOK REVIEWS

A COLLECTION IN THE MAKING. A Survey of the Problems Involved in Collecting Pictures together with Brief Estimates of the Painters in the Phillips Memorial Gallery. By Duncan Phillips. E. Weyhe, New York, and Phillips Memorial Gallery, Washington, D. C., Publishers. Price, \$5.00.

The Phillips Memorial Gallery in Washington was established a few years ago by the author of this book as a memorial to his father and brother. While connected with Mr. Phillips' residence, this gallery is open on certain days of the week to the public, and its whole intent is benefit to the community at large. It is Mr. Phillips' hope, as he explains in "A Collection in the Making," that the Phillips Memorial Gallery will prove a "joy-giving, life-enhancing influence, assisting people to see beautifully as true artists see."

The Phillips Memorial Gallery, however, is radically different from any other public art museum now in existence. How and why Mr. Phillips himself tells in this most engaging publication, which includes not only his essay on "A Collection in the Making," from which the book takes its title, but reproductions of the Phillips Memorial collection as it now stands, and estimates by Mr. Phillips on the painters represented. There are 144 pages of illustration, and, if one will examine these carefully, one will recognize the fact that, as Mr. Phillips himself puts it, in this collection there is a welcome for all good and vital pictures.

"The collection is an Olympus of immortals in one of its phases," he says, "while in another it is a testing place for contemporary aspirants to fame." In other words it contains paintings by those whom generations have agreed to call master; and, on the other hand, it includes extremely recent works by living artists, some of whom have not yet won acclaim, chosen through the medium of the best selective judgment of one man, Mr. Phillips, who, endowed with taste and sensitiveness to beauty in an uncommon degree, is spending his life in an effort to advance art and its appreciation.

A HISTORY OF CARICATURE, by Bohun Lynch. Little, Brown & Co., 34 Beacon St., Boston, Mass., publishers. Price, \$6.50.

A book beautifully printed, well illus-

trated and highly entertaining. The author's style is essentially individualistic. It accords admirably with his subject, and this is something that can be said of comparatively few publications. What is the history of Caricature? What place does it have in art? What place in the making of history, political affairs, the forming of public opinion? Who are the great caricaturists in England and America today? If you want to know, read Mr. Lynch's book and study the excellent examples of the works of the leading caricaturists which he shows by way of illustration.

THE ENGRAVED DESIGNS OF WILLIAM BLAKE, by Laurence Binyon. Charles Scribner's Sons, New York, publishers. Price, \$35.

This is a sumptuous volume with text, catalogue and illustrations concerning one of those masters whose name alone is conjuring. There is probably no greater authority on prints in the world today than Laurence Binyon, the author of this book, and the reader may feel assured that here he has material which is essentially trustworthy, while engagingly readable and instructive. More than half of the book is taken up with illustrations in black and white and in color of Blake's works. To lovers of Blake, what a boon! To all, what a source of information! Over a hundred pages are occupied with a very complete catalogue of Blake's engraved designs.

SHIP MODEL MAKING, Volume II. By Captain E. Armitage McCann. The Norman W. Henley Publishing Co., New York, publishers. Price, \$2.50 net.

Volume I on Ship Model Making by the same author, which was reviewed in the Jan., 1927, number of this magazine, had to do with making "worth while models of decorative ships." Volume II, which is now before us, concerns itself with the making of models of the American Clipper Ship, at one time sovereign of the seas. Could any one want a more delightful occupation than to re-create in tangible form these graceful and beautiful ships which, alas, are today things of memory! It is a pastime which several artists have employed, among them, and exceedingly skilfully, Irving R. Wiles,

the distinguished painter of portraits. After a brief introduction concerning the character, the design and the history of Clipper Ships, the mariner-author of this book gives minute directions by which small model ships of similar line and rigging can be made. Even if one is not going to make the model but has a love of the sea and of sailing vessels, these books will be found delightful. We commend them heartily.

FAGOTS OF CEDAR, by Ivan Swift, Bookfellow Edition. The Torch Press, Cedar Rapids, Iowa, publishers.

It is not often that we review in these pages books of poetry, although poetry is essentially, we believe, one of the arts. The author of this book, however, is an artist, and the spirit in which the poems are written is essentially a spirit of art. Some of these poems are very moving and once read quite unforgettable, such as "Retrenchment," "Association," and "My Birthday." Others beautifully interpret nature. They are real poems.

CHINA JOURNAL OF SCIENCE AND ARTS, published in Shanghai, China. Price, \$2.00 (Mexican).

Through the generosity of a member of the American Federation of Arts the December number of this attractive and amazing magazine of over 350 pages with numerous half-tone illustrations and handsome color plates has lately come into our hands. It is evidently an Anglo-American enterprise—a tangible witness to the pervading influence of a real English Speaking Union. Obviously, it has chiefly to do with China. There is an interesting article on the Court Robe and Diadem of the Ancient Emperor of China by a Chinese author, K. C. Wong. There are tales of travel, accounts of scientific discoveries, etc., etc., by Chinese, English, and American writers. The editor discusses western art and artists in China and notes the fact that especially in the art of painting western methods are making rapid headway. "Hundreds of young Chinese," he says, "are taking up this form of self-expression and making remarkable progress in it. There are several big colleges of art in the country where instruction in oil and water color painting is given by Chinese who have studied abroad and westerners who

have been attracted to China." The Chinese recognize danger in this, and there is a counter movement to encourage the revival of the old style painting and calligraphy. Among the teachers of western methods are numerous Russians. There are a number of artists, however, who spend their whole time interpreting China to the West through the medium of brush and canvas. One of the foremost of these is Miss Mary Augusta Mullikin who makes Tientsin her headquarters but who also undertakes frequent excursions to other parts of China in the pursuit of her art. Two of Miss Mullikin's paintings, one of the "Gateway of the Pei Ling or Northern Tombs at Mukden," the other "The Lama Temple at Mukden," both very interesting and very admirably done, are reproduced in color, as insets in this magazine. Another artist who is rapidly making a name for herself is Miss Elizabeth Otis Dunn of Shanghai, who, besides painting portraits, has become the foremost interpreter of Chinese child life. Two of her water colors of Chinese children are also reproduced in color in this magazine.

STUDIES IN INDIAN PAINTING, by Nanalal C. Mehta. Published by D. B. Taraporevala Sons & Co., Bombay. Price, Rs. 56.

This book is a survey of Indian pictorial art from the seventh century to the end of the nineteenth century. It is splendidly printed and embellished with seventeen plates in color and forty-four halftones. The chief interest of the book lies in the plates. The art of color printing has reached a very high standard in this country, and it is remarkable how pleasing and accurate an impression a good reproduction can give of its original. The author opens his discussion with some detail of the frescoes of Sittanavasal which dates from the early part of the seventh century. Some of the best reproductions, and certainly the most interesting, from a literary as well as a purely visual artistic point of view, are the several Moghul Durbar scenes. As the author remarks, these pictures show, more clearly than could any written description, the wealth and pageantry and splendor of the Moghul Court. Between the author and his publishers, they have produced a work of great artistic value and absorbing interest.

B. S.

THE AMERICAN FEDERATION OF ARTS BULLETIN—MARCH, 1927

Traveling Exhibitions

| | |
|---|-------------------------|
| METROPOLITAN MUSEUM LOAN COLLECTION (2 weeks)..... | Richmond, Ky. |
| NATIONAL ACADEMY OF DESIGN EXHIBITION (March 1-14)..... | Austin, Tex. |
| NATIONAL ACADEMY OF DESIGN EXHIBITION (March 16-28)..... | San Antonio, Tex. |
| CANADIAN ART..... | Jacksonville, Ill. |
| PAINTINGS BY SIX DISTINGUISHED AMERICAN ARTISTS..... | Savannah, Ga. |
| THIRTY-FOUR RECENT PAINTINGS BY AMERICAN ARTISTS..... | Duluth, Minn. |
| THIRTY PAINTINGS BY CONTEMPORARY AMERICAN ARTISTS... | Macon, Ga. |
| PAINTINGS BY WILLIAM P. SILVA OF CALIFORNIA..... | Canton, Ohio. |
| PORTRAIT OF ABRAHAM LINCOLN BY DOUGLAS VOLK..... | South Manchester, Conn. |
| 1927 WATER COLOR ROTARY..... | Grand Rapids, Mich. |
| DRAWINGS BY LILIAN WESTCOTT HALE..... | Grand Rapids, Mich. |
| ORIGINAL ILLUSTRATIONS (Chiefly in color)..... | Chattanooga, Tenn. |
| WOOD BLOCK PRINTS BY ELIZABETH KEITH (Feb. 28-Mar. 26)... | Boston, Mass. |
| COLOR WOOD CUTS BY A. RIGDEN READ..... | Amherst, Mass. |
| PRINTS FOR THE HOME (Feb. 21-Mar. 4)..... | Suffield, Conn. |
| PRINTS FOR THE HOME (Mar. 14-25)..... | Central Village, Conn. |
| AMERICAN COSTUME SILKS..... | Providence, R. I. |
| REAL LACE..... | Amsterdam, N. Y. |
| AMERICAN POTTERY..... | Schenectady, N. Y. |
| INTERIOR DECORATION..... | Joplin, Mo. |
| CATHEDRAL PHOTOGRAPHS (Jan. 20-April 20)..... | Yonkers, N. Y. |
| CHESTER SPRINGS SUMMER SCHOOL EXHIBITION..... | Elmira, N. Y. |
| CLEVELAND SCHOOL OF ART EXHIBIT..... | Columbus, Ohio. |
| COLLEGE CIRCUIT EXHIBITION—PAINTINGS FROM THE METRO- POLITAN MUSEUM (Group A) Mar. 1-14..... | Middletown, Conn. |
| Mar. 18-Apr. 1..... | Wooster, Ohio |
| COLLEGE CIRCUIT EXHIBITION—PAINTINGS FROM THE METRO- POLITAN MUSEUM (Group B) Mar. 1-14..... | Fayetteville, Ark. |
| Mar. 18-Apr. 1..... | Lincoln, Nebr. |
| COLLEGE CIRCUIT EXHIBITION—CONTEMPORARY AMERICAN PAINTINGS (Group A) Mar. 1-14..... | Milwaukee, Wisc. |
| Mar. 18-Apr. 1..... | Appleton, Wisc. |
| COLLEGE CIRCUIT EXHIBITION—CONTEMPORARY AMERICAN PAINTINGS (Group B) Mar. 1-14..... | Durham, N. C. |
| Mar. 18-Apr. 1..... | Paris, Tenn. |
| COLLEGE CIRCUIT EXHIBITION—ETCHINGS AND WOOD BLOCK PRINTS (Group A) Mar. 1-14..... | Urbana, Ill. |
| Mar. 18-Apr. 1..... | Carthage, Ill. |
| COLLEGE CIRCUIT EXHIBITION—ETCHINGS AND WOOD BLOCK PRINTS (Group B) Mar. 1-14..... | Newark, Del. |
| Mar. 18-Apr. 1..... | State College, Pa. |

(Other engagements pending.)

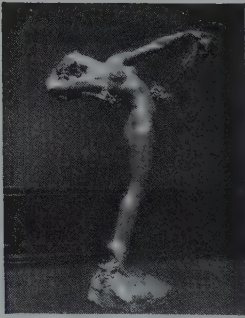
THE AMERICAN FEDERATION OF ARTS

Bulletin—Exhibitions

- PENNSYLVANIA ACADEMY OF THE FINE ARTS. 122nd Annual Exhibition of Oil Paintings and Sculpture.....Jan. 30-Mar. 20, 1927
Entry cards received to January 2. Exhibits received to January 10.
- BALTIMORE WATER-COLOR CLUB. Thirty-first Annual Exhibition.....Feb. 9-Mar. 6, 1927
Exhibits received January 29.
- NATIONAL ASSOCIATION OF WOMEN PAINTERS AND SCULPTORS. Thirty-sixth Annual Exhibition. Fine Arts Galleries, New York.....Feb. 13-Mar. 6, 1927
- ARCHITECTURAL LEAGUE OF NEW YORK. Forty-second Annual Exhibition and Second Architectural and Allied Arts Exposition. Grand Central Palace; New York.....Feb. 21-Mar. 5, 1927
- NATIONAL ACADEMY OF DESIGN. 102nd Annual Exhibition. American Fine Arts Galleries, New York.....March 23-April 17, 1927
Exhibits received March 8 and 9, 1927.
- THE PRINT MAKERS SOCIETY OF CALIFORNIA. Eighth International Print Makers Exhibition. Los Angeles Museum, Exposition Park, Los Angeles, Calif.....March 1-31, 1927

Conventions

- SOUTHERN STATES ART LEAGUE. Seventh Annual Convention and Exhibition. Gibbes Memorial Art Gallery, Charleston, S. C.....April 7-8, 1927
- EASTERN ARTS ASSOCIATION. Eighteenth Annual Convention, Philadelphia, Pa.....April 20-23, 1927
- WESTERN ARTS ASSOCIATION. Annual Meeting, Milwaukee, Wisconsin.....May 4-7, 1927
- AMERICAN INSTITUTE OF ARCHITECTS. Sixtieth Annual Convention, Washington, D. C.....May 11-13, 1927
- ASSOCIATION OF ART MUSEUM DIRECTORS. Providence, R. I.....May 16-17, 1927
- AMERICAN FEDERATION OF ARTS. Eighteenth Annual Convention, Boston, Mass.....May 18-20, 1927
- AMERICAN ASSOCIATION OF MUSEUMS. Twenty-Second Annual Convention, Chicago.....May 23-25, 1927



VINE
BY HARRIET FRISHMUTH

MILCH GALLERIES

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PAINTINGS AND SCULPTURE

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IN THE NEW YORK GALLERIES—APRIL

Despite the advent of spring and the opening of buds, the calendar of exhibits for this month shows no decrease over that of the winter season.

At the Milch Galleries, 108 West 57th Street, the special loan exhibition of paintings by Henry Golden Dearth will be continued until the 16th. Running concomitantly with this exhibition will be one of paintings done in China, during a long residence there, by Alice Job; and water colors of Spain and Morocco by Martha Walter. From the 18th to the 30th decorative flower paintings by Olin Howland may be seen.

The Reinhardt Galleries, 730 Fifth Avenue, show a collection of old masters.

The work of the foremost painters of the French impressionists may be seen at the Durand-Ruel Galleries, 12 East 57th Street.

At the Knoedler Galleries, 14 East 57th Street, the Print Department will show a collection of landscape etchings. In the painting galleries there will be on view a group of Italian and Flemish primitives. One of the outstanding paintings in this interesting collection is the picture "Woman with a Pink," German School. The silhouette of her figure with voluminous dark sleeves against a yellow wall and the dark architectural forms on either side the head combine to make a distinguished design. There are two long narrow panels with lovely landscape backgrounds, "St. Michel and St. Agnes" by Colyn de Coter, of the fifteenth century. The figure of the donor squirms with humility under the feet of St. Agnes. A

tempera painting, lovely in color, is that of the Mass of St. Gregory by Geartens. The drama of Lucrezia is strikingly painted by Andrea de Nicolo. There is much architecture in this last picture, but serrated walls and turrets are used as so many fingers to point to the scene within the house.

At the Wildenstein Galleries, 647 Fifth Avenue, an interesting exhibition is promised which will show the work of the modern French impressionists: Renoir, Monet, Manet, Pissarro, Sisley, Cassatt, etc., together with a few of the painters of an earlier art epoch—Gericault, Corot, Ingres, Courbet, Daumier. In the main hall the galleries have just installed a charming reception room of the period of Louis XVI, the walls and doorways removed intact from an "hôtel" in Paris. The paneling shows exceedingly delicate carving.

At the Galleries of Howard Young, 634 Fifth Avenue, among the interesting miscellaneous group now on view is a portrait head by Abbott Thayer of distinction and beauty. A white ruff offsets the delicately and simply painted head, which is said to be that of Thayer's niece, Mrs. Gross. Hung at some distance in the same gallery by way of contrast is an imposing portrait of a "Senator" by Tintoretto. The Senator majestically lays a hand—which is richly and warmly painted—upon a table whereon a cover of red adds a glow to the somber color of his gown.

At the Dudensing Galleries, 45 West 44th Street, Mrs. Edwin Prescott Grosvenor, formerly

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Miss Thelma Cudlipp, will hold an exhibition of paintings, portraits of children, April 4 to 23.

The Macbeth Galleries, 15 East 57th Street, celebrate the thirty-fifth anniversary of their existence with a retrospective and prospective exhibition. The Galleries proclaim with pride that they were the first to be exclusively devoted to American art. In one room will hang the work of the painters who were exhibiting when the Galleries first opened, while in the second room will be placed those who have come, in recent years, to be associated with the Galleries.

An exhibition of the etchings of J. Alden Weir will be shown at the Keppel Galleries, 16 East 57th Street. They include portraits and landscapes, some sixty or seventy in number. One landscape full of his characteristic charm is that called *Webbs Farm*, showing a rich pattern of foliage veiling small farmhouses.

Old masters may be seen at the Ehrich Galleries, 36 East 57th Street.

The Ferargil Galleries, 37 East 57th Street, have on view portraits by Olive Tilton, an American painter who has been working in England. There will also be shown landscapes and portraits by Karl Anderson. Hung in the entrance gallery is to be seen one of Ernest Lawson's landscapes "*Hillside, Up the Hudson*." Full and satisfying to the eye in its general plan, its fretwork of color makes it seem plastic to the hands.

The work of modern French and American painters may be seen at the Galleries of F. Valentine Dudensing, 43 East 57th Street.

A general exhibition by a group of American artists may be seen at the New Galleries, 600 Madison Avenue.

Work by American painters is to be seen at the Daniel Gallery, 600 Madison Avenue.

An interesting collection of drawings in sanguine chalk will be shown at the Montross Galleries, 26 East 56th Street, the work of Henry Burkhardt. Among the more salient is the head of a bearded man with a crooked nose in which a system of strongly marked planes comes into play, another of curious design is entitled "*Harvest*."

At the Galleries of P. Jackson Higgs, 11 East 54th Street, may be seen a striking portrait by Nicholas Maes, of a burgher. The well-defined character and the amazingly solid treatment of the whole arrest the attention aside from any thought of its history. The painting is a companion to the portrait of a lady by the same painter, which hangs in the Boston museum. These galleries are also showing a remarkable set of four tapestries, the cartoons were designed by Teniers, and the weaving done at the Werniers Looms, Lille. The tapestries have a beautiful surface attributable in part to the lavish use of silk and to the fine stringing of the warps. Phyllis Ackerman has written a monograph on the subject of these tapestries.

From the 1st to the 14th, landscapes by J. Olaf Olson will be on view at the Grand Central Galleries. From the 19th to the 30th, work by Edmund Greacen and George Pearce Ennis will be shown.

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At the Rehn Galleries, 693 Fifth Avenue, an exhibition of work by three contemporary American painters will be placed on view.

George E. Lodge, the English painter, will show a group of water colors, mainly bird subjects, at the Kennedy Galleries, 693 Fifth Avenue.

An exhibition of new paintings by Walter Pach may be seen at the Kraushaar Galleries, 680 Fifth Avenue. This month there will also be shown in the galleries the paintings of Guy Pene du Bois, made during his six months' stay in Paris, all French subjects.

Marine paintings by Edward Moran will be shown at the Ainslie Galleries, 677 Fifth Avenue.

At Scott and Fowles, 680 Fifth Avenue, selected English portraits of the eighteenth century may be seen.

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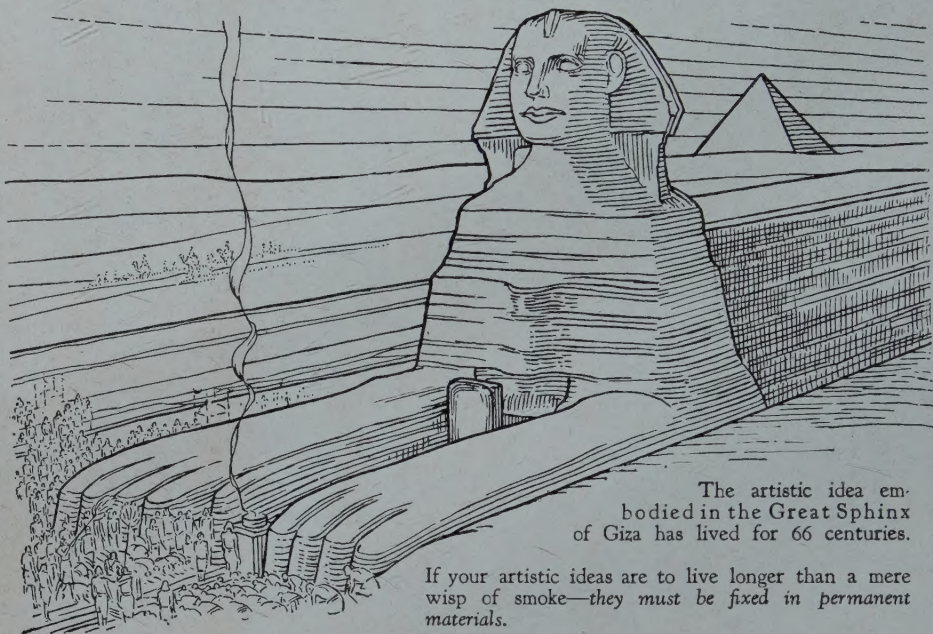
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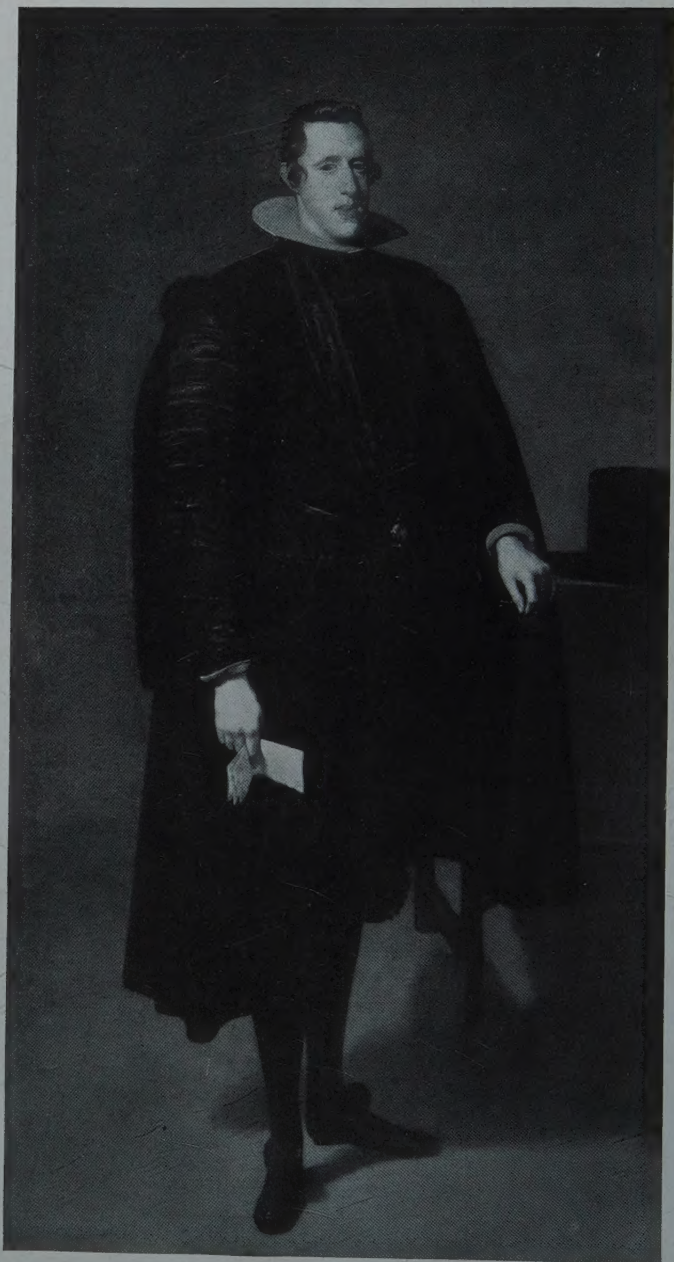
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